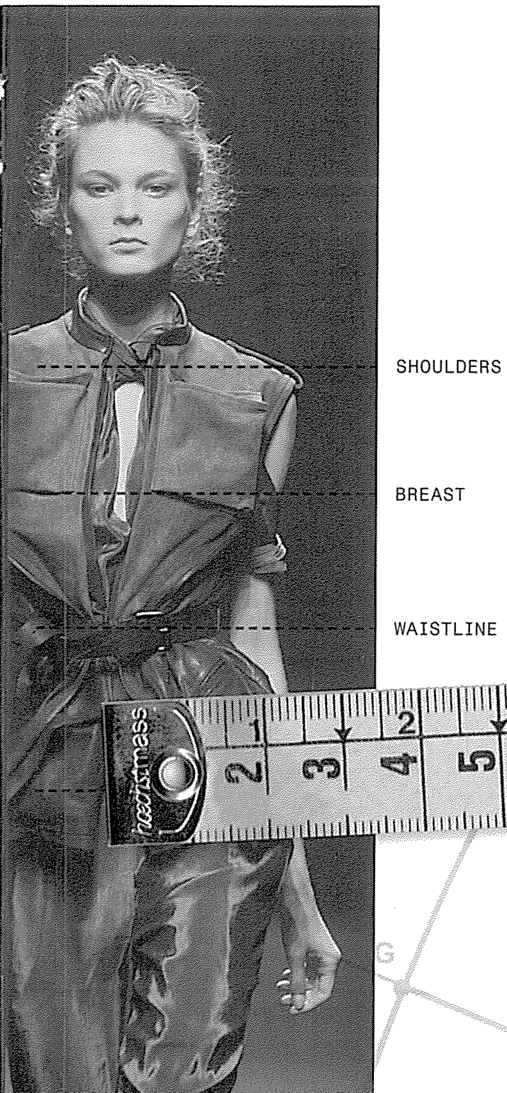
SHOULDERS
BREAST
WAISTLINE
KNEE
ANKLE
BASE

Fashion Patternmaking Techniques

[Vol. 1]

How to Make Skirts, Trousers and Shirts for Women and Men

Skirts / Culottes / Bodices and Blouses /
Men's Shirts and Trousers / Size Alterations

Antonio Donnanno

Illustrations by
Elisabetta Kuky Drudi

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Fashion Patternmaking Techniques [Vol. 1]
How to Make Skirts, Trousers and Shirts
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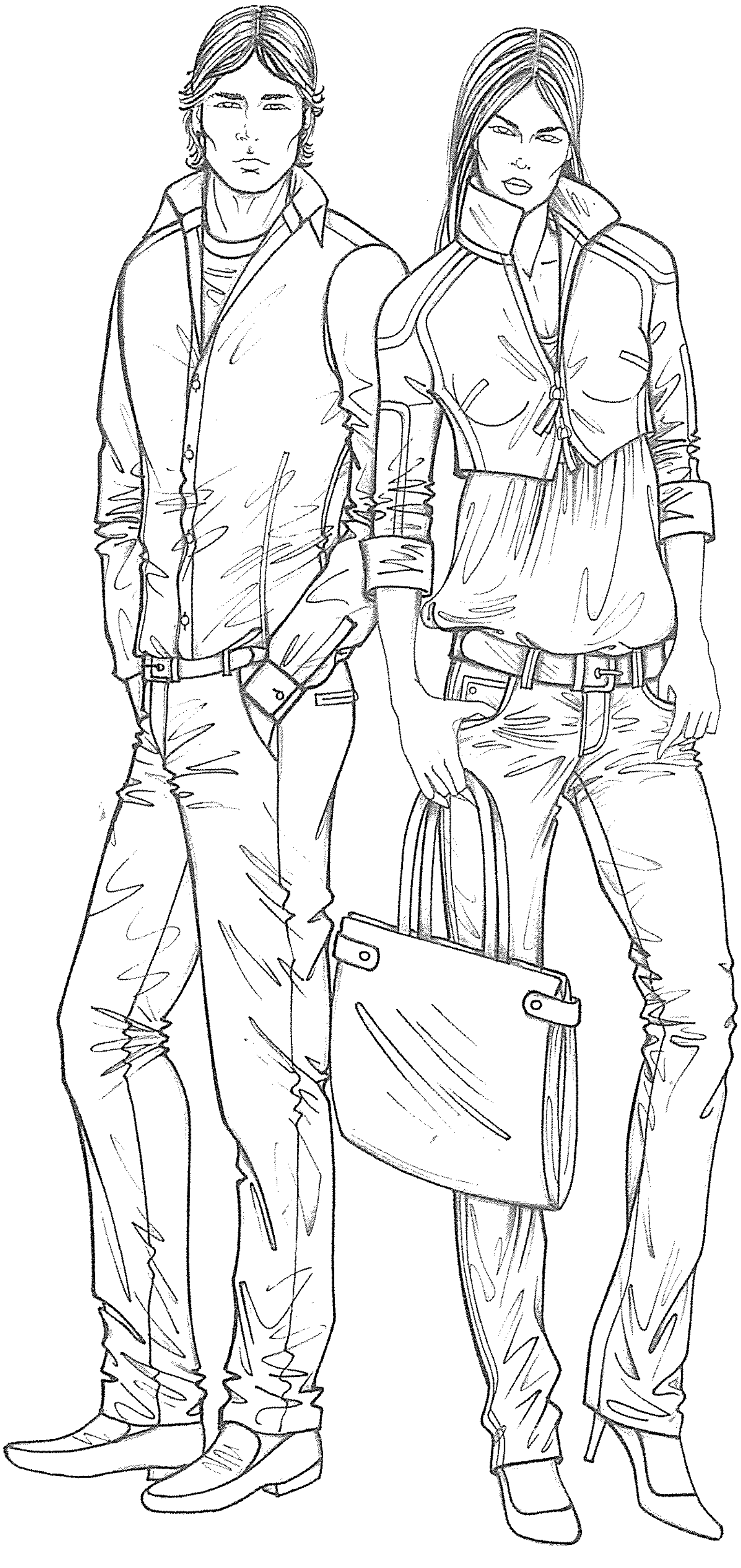
INTRODUCTION



CUT AND FASHION

Many believe that a cut is good when it has "a good line", one that reflects the trends in vogue at any given time. But to subordinate the validity of a cut to the requirements of line would mean continuously adjusting the method in order to keep abreast of the changes in fashion.

So, it makes you wonder: What is the real connection between cut and fashion?

The answer is that a cut must be understood in terms of its specific function, which is to cover the human figure while respecting its anatomical design and its physical constraints, and thus, it has a patently technical value.

The Line or Fashion is, instead, the outline, the silhouette or profile that alters from season to season, following the fickle aesthetic logic of *le nouveau pour l'amour du nouveau*; it becomes more pronounced year after year, and completes the cycle over the span of five years, to start over once again.

The cut, which, additionally, must serve to cover, is the fruit of rational technique, while the Line, which must clothe, is the aesthetic fruit of the times.

These are two quite separate virtues, one technical, the other aesthetic, which a clothing design technician must know particularly well, without, however, confusing them.

The elements that distinguish the cut and the line are obvious even from the most superficial observation. While a Line does not adapt to a single season or epoch, the Cut, instead, when it has solid technical foundations overall, respecting the different configurations of the human subjects, can and must be viable regardless of any whim of Fashion and Line.

The first draft of this cutting method dates from 1939, when Signora Carla Zenoni, a pattern maker and scholar in the field of pattern making, as well as successful sample maker, decided to pass on her vast experience to all those who wished to undertake a career in fashion design or dressmaking, establishing her own school of pattern cutting.

I picked up the baton in 1970, and took over the direction of the school, myself likewise carried away by a huge passion for fashion and clothing of all kinds.

This is how I made my first cutting book, with the precious contribution of my teacher, who was more meticulous and exacting than I am.

Since then, several editions have followed, ever improved and enhanced, while the school has changed hands for two generations.

This most recent edition was published in three volumes, keeping in mind the new needs of the labour market and the sector companies, and as a result, the professional requirements of the students, future technicians.

In particular, this flat pattern method describes, with simple, clear, and detailed illustrations all the basic patterns, as well as giving ample space to more creative designs to stimulate the student's and technicians' artistic veins.

Each phase of production is examined and discussed step-by-step to provide the student with a thorough knowledge of the procedures, allowing the flexibility required to create any type of pattern that fashion might propose.

The author

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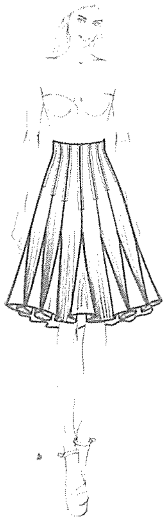

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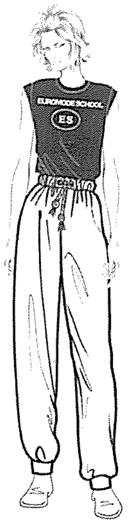
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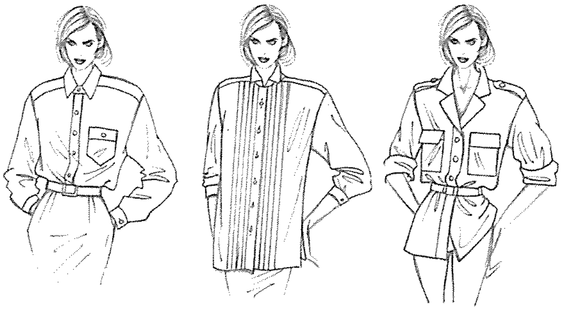

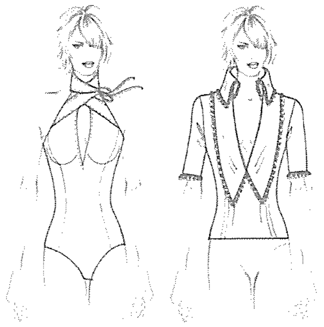

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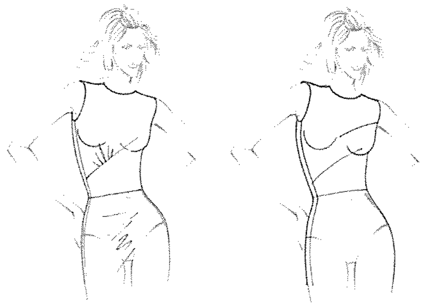

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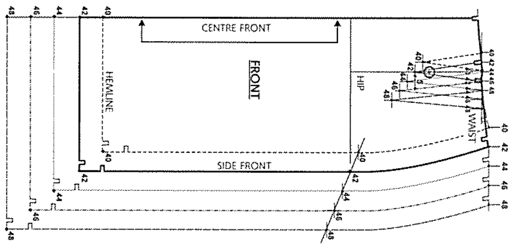
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Tools and equipment

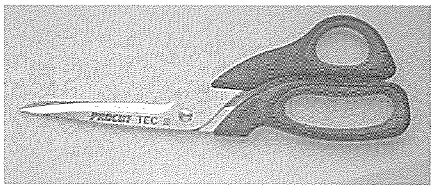
Equipment for pattern making

1) Paper for patterns
Must be smooth and medium-weight. May be in sheets or rolls, but must be sturdy enough to stand up to repeated use and to show the line clearly.

2) Medium weight manila paper
Used to cut out all the parts of the basic patterns.

3) Carbon paper
Used to "duplicate" and to retrace some pattern parts (trimmings, neckline edging, sleeveless armholes, etc.).

4) Paper scissors
Used for cutting out patterns without using fabric shears, which would be dulled.

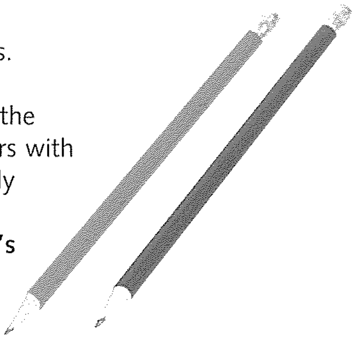


5) Pencils with erasers
Used for tracing the patterns.

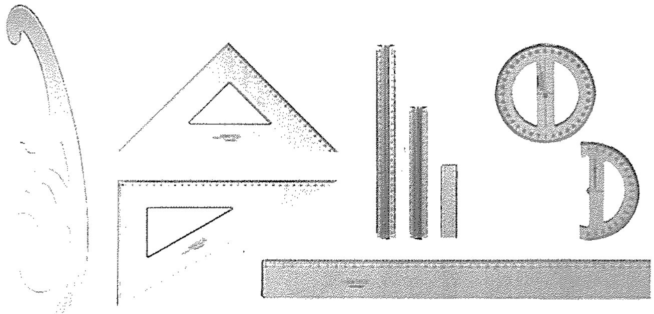
6) Coloured pencils
Used to highlight the details.

7) 80–100 cm ruler
Used to measure and draw the pattern's straight lines. Rulers with no-slip rubber strip are highly recommended.

8) Large L-square (or Tailor's ruler)
Used to square off the edges, to mark the grain of the fabric, etc.

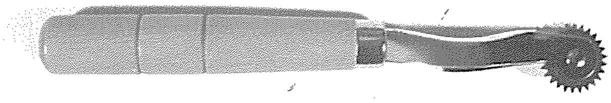


9) French curve
Used to connect curved lines or contoured seams.

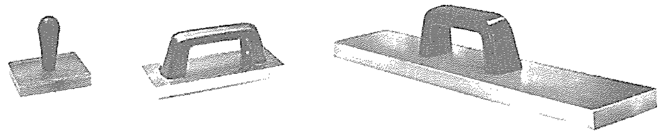


10) Large compass
Used to draw sections of circles for ¼ or ½ circle skirts, etc.

11) Tracing wheel
Used to transfer markings from one layer of the pattern to the other, especially when drawing cuffs and turn-ups. Also used to trace the assembly markings on the lining, on the interfacing and on lightweight fabrics with a smooth surface.



12) Weights
Used to hold the patterns in place during the first phase of design.

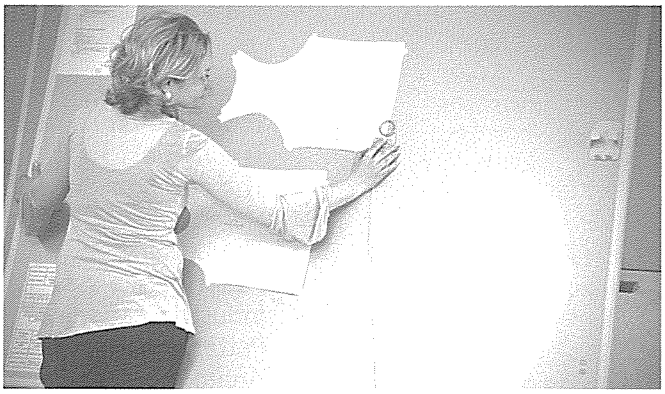


13) Adhesive tape
Used to anchor the pattern paper to the table, or to attach the pattern modifications.

14) Long ball head straight pins
Used to fasten the pattern to the fabric before cutting.

15) Pincushions
May be wrist or table model.

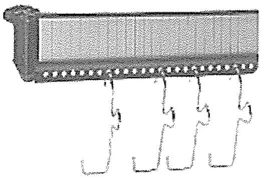
16) Table
Must be large enough to allow working on the patterns (110 x 200 cm).



Computer digitizer

17) Pattern stand
Used for hanging up the patterns, all the parts assembled and fastened together.

18) Pattern notcher
Used for marking the notches or other reference points on cardboard patterns.



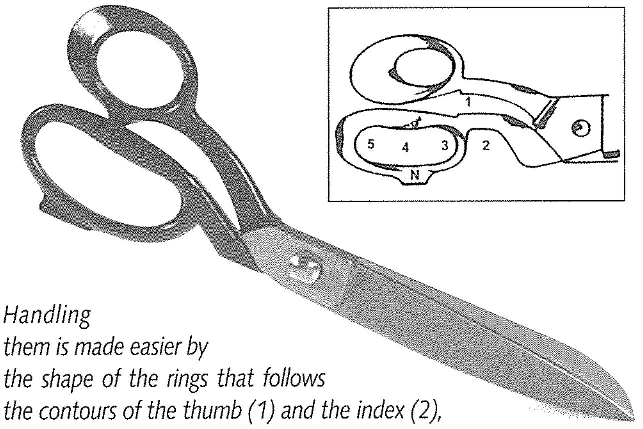
19) Paper punch
Used for punching the holes into the cardboard patterns for hanging them up.

20) Perforator
Used for marking reference points on the patterns (darts, pockets).

EQUIPMENT FOR CUTTING AND ASSEMBLING

1) Cutter's shears

The shears used by pattern cutters may be as long as 50 cm, and weigh as much as 1 kg.



Handling them is made easier by the shape of the rings that follows the contours of the thumb (1) and the index (2), middle (3), ring (4) and little fingers. The centre of movement and of balance (N) provides support during the cutting process.

2) Sewing machinist's scissors

They are about 12 cm long, with both blades pointed; they are very sharp and used to trim and notch the edges.

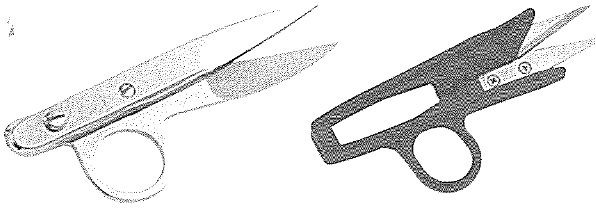
3) Pinking shears

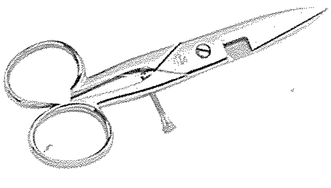
A special kind of scissors with sawtooth blades that cut in a zigzag pattern; used for all kinds of fabrics to limit fraying. They are also handy for softening or lightening the edges of iron-on interfacing.

4) Thread nippers

Particular kind of scissors used in dressmaking to shave off basting threads and the like.

5) Buttonhole scissors

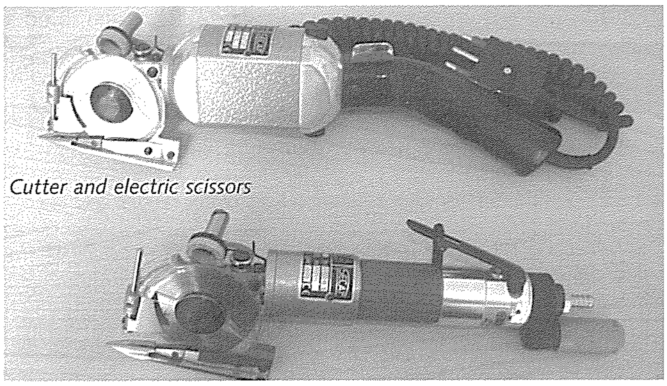




A kind of dressmaker's scissors used to make buttonholes, adjustable for the desired length.

6) Cardboard scissors

Used to trim the edges of cardboard patterns.

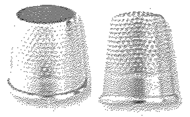


Cutter and electric scissors

7) Cutting table

The table used in the cutting room is composed of a metal structure with a surface in tempered hardboard over a supporting layer of chipboard. Cutting tables range in width from 110 to 200 cm; their height is about 1 m, and they may be equipped with a fabric feeding or spreading system.

8) Thimble

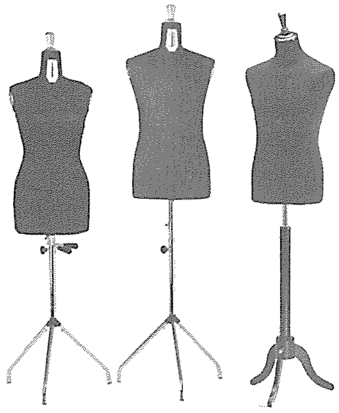


A small metal or bone cup with pitted surface used to protect the middle finger while sewing. Men's thimbles are open at the end, while women's provide complete coverage.

9) Mirror

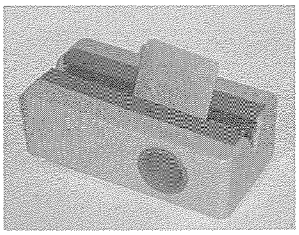
May have one or three panels. It is a must throughout the process of producing a garment, from the initial phase of analyzing the figure to the last one of the finishing touches for the article.

10) Mannequin



Useful for making garments to measure, since it reproduces the contours of the figure, as well as the measurements of the bust, waist, and hips. It can be used to pin up the paper patterns, to check garments as they are being made, to see if they need further adjustments, as well as for the finishing touches, such as the position of the pockets and the hemlines. Adjustable mannequins have mechanisms for expanding or reducing the individual areas of the bust, the waist, and the hips.

11) Tailor's chalk

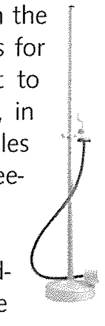


They come in an assortment of colours and may be made of clay or wax, or the vanishing kind. Clay chalk is especially suited to smooth-finish fabrics; the wax kind is more suitable for coarse fabrics and is difficult to remove from fabrics with a hard finish.

12) Chalk sharpener

A plastic or wooden tool equipped with blades for sharpening the tailor's chalk.

13) Needles



The size and type of needle used depends both on the job to be done and on the fabric to sew. Needles for handsewing are numbered inversely with respect to their thickness. There are various kinds of needle, in relation to the job they are meant to perform: needles for sewing machines and for handsewing, and needles for upholstery, embroidery, mending, etc.

14) Hem-Marker

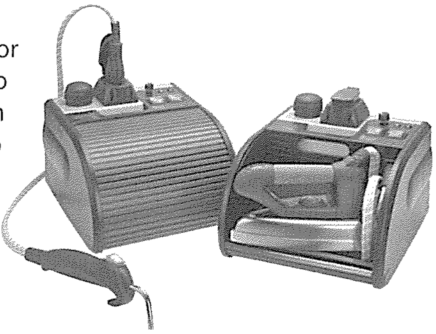
Device consisting of a metal measuring stick holding a bottle containing chalk powder that can be puffed onto the garment at the desired height by means of a rubber bulb.

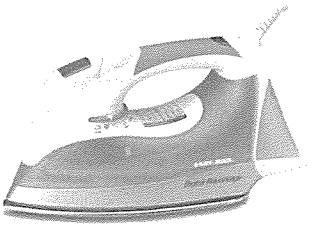
TOOLS AND EQUIPMENT

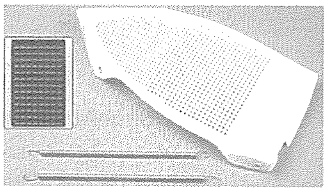
IRONING EQUIPMENT

1) Irons

Can be either steam or dry iron, weighing up to 5 kg. The steam iron can be used to preshrink new fabrics without wetting them, or to block the garments.

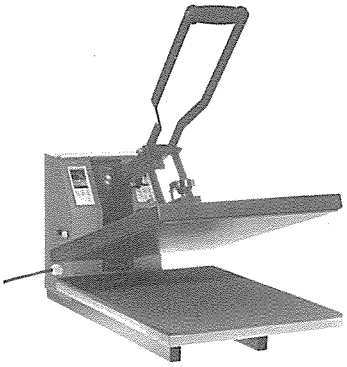


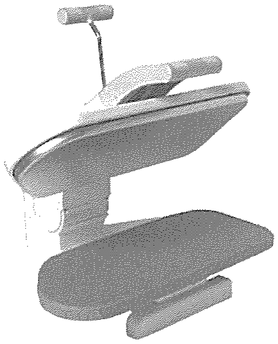


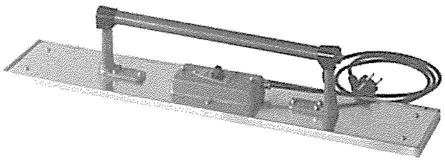


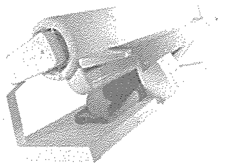
2) Ironing press

This is particularly useful for applying iron-on interfacing. With it, the interfacing can be applied over large surfaces or smaller pieces can be grouped together for treatment in a single pressing. The pressure exerted can be up to about 45 kg, in line with the interfacing manufacturers' recommendations.



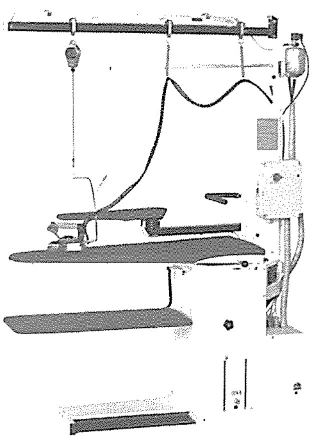






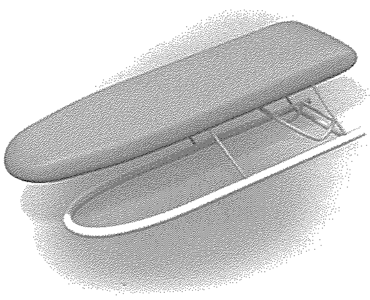
3) Ironing boards or tables

Semi-elliptical, padded wood or metal mesh board mounted on a metal frame or installed in a cabinet, for ironing.



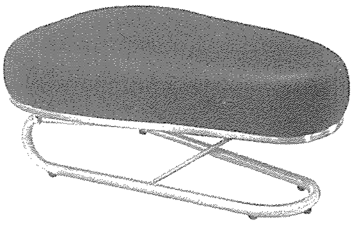
4) Sleeve board

Small ironing board with two differently-sized sides, used to iron sleeves and other narrow openings.



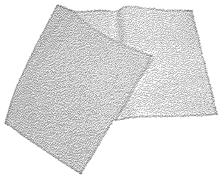
5) Tailor's pressing ham

Oval-shaped, padded ironing accessory. Used to iron the breast of a jacket, darts, sleeve caps, and shoulders.



6) Velvet needleboard

A board made of wood or some other material, covered with tiny steel pins, used for ironing velvet or corduroy, or fabrics with raised patterns.



Note about iron use

In tailoring and dressmaking, the use of the iron must be very measured, or to put it better, the iron must be intelligently used depending on the fabric employed and the pattern to be realized. If the iron is needed to restore to the fabric its initial beauty that the work spoiled, that is no reason to abuse it as an auxiliary that corrects, at times, flaws.

This can occur sometimes in men's suits, and in the manufacture of ladies' suits, where selected fabrics lend themselves to and withstand the overuse of the iron and vapour.

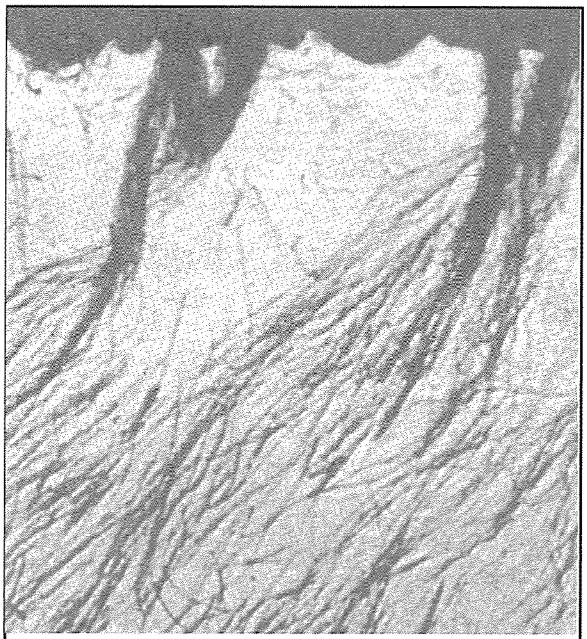
But with delicate fabrics with a fine and lightweight texture, we cannot use the same system and expect the same results.

The lighter the fabric, the less it obeys the iron; the more delicate the fabric, the more the iron can damage it.

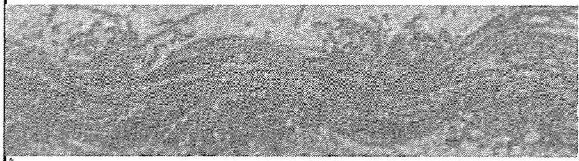
We must realize that, apart from some rare exceptions, all the smoothed areas, all the wrinkles that are absorbed by the iron, can only just barely withstand the force of the heat, even if at first glance, they seem to yield to the activity and the result apparently satisfies us.

THE FABRIC

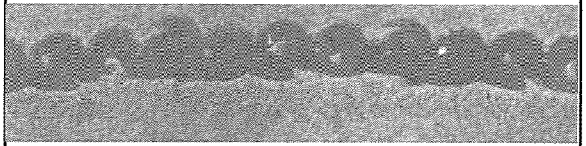
SECTIONS OF VARIOUS FABRICS USED DURING THE WINTER



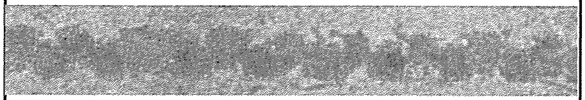
SECTION OF CLOAK



SECTION OF OUTERWEAR



SECTION OF LINING



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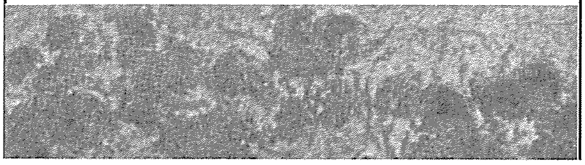
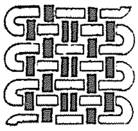


Note: *In these sections, the Weft and Warp of traditional fabrics can easily be identified. Fabrics brought into contact with the body (underwear) are knit. The outer layer, that is, the overcoat, is the bulkiest clothing and employs the heaviest, most insulating and thermoregulating fabric, thanks to the air it contains.*

Fabric is a flexible layer made up of one, two, or more arrays of threads that intersect and intertwine in given directions, depending on the setup of the loom.

In ordinary language, the word *fabric* indicates a vast range of industrial or handcrafted products with remarkably different structural characteristics, but which, at first glance, present a rather similar appearance.

Thus, it is important to arrive at a classification or codification of fabrics, so that there is a language shared among the manufacturers.



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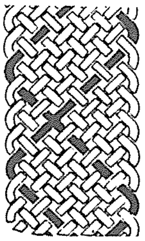

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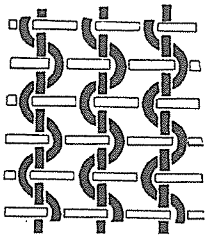

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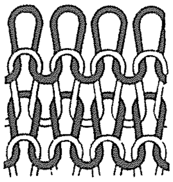

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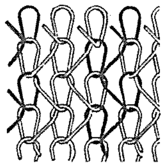

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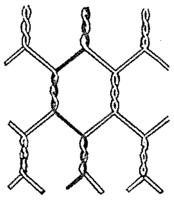

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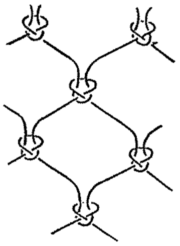

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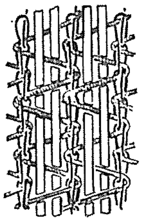


8

FABRIC CATEGORIES

1) Textiles with two or more sets of threads set at right-angles to one another.

The individual threads are generally straight and parallel to the fabric's two dimensions (length and width). - Fabrics *Fig. 1*

2) Textiles with more or less straight threads, parallel in places, and, usually, oblique to the fabric's two dimensions. - Braids *Fig. 2*

3) Textiles with three sets of threads. Two of them are arranged as in the first category textiles, while the third set of threads has a winding movement. - Gauze weave *Fig. 3*

4) Textiles where the thread follows a meandering crosswise path. - Weft knit *Fig. 4*

5) Textiles where the thread follows a prevalently longitudinal path. - Warp knit *Fig. 5*

6) Textiles where the threads follow a winding, longitudinal path, wrapping diagonally around one another. - Tulle *Fig. 6*

7) Knotted textiles. - Nets *Fig. 7*

8) Nonwoven textiles. - Felts - Needle-punched fabrics - Thermal bonded fabrics - etc. *Fig. 8*

THE COMPONENTS OF FABRICS

Fabrics with one or more sets of threads at right angles are made up of a weave of threads that includes at least one *Warp* and one *Weft*.

The warp is a set of threads that will make up the length and the grain of the fabric, stretched vertically between the warp beam and the cloth roll take-up. The warp threads are typically more tightly twisted and stronger than those of the weft.

The weft is a set of threads that in the fabric are normally arranged perpendicularly to the warp, with which they become interlaced during the weaving process by means of the passage of the shuttles containing the bobbins.
The warp determines the height of the fabric, which can range from 70 to 150 cm, reaching, in the case of bed linens, a height of 240 cm, and for Tulle, 300 cm.

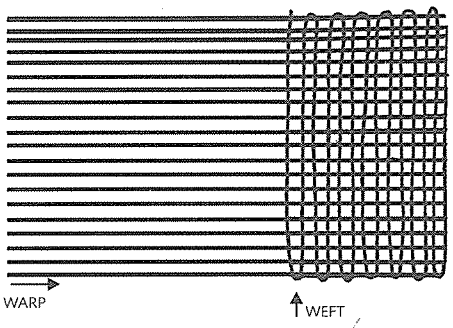
The *Selvedge* (or Selvage, U.S. English) is the term for the edges of the fabric and pieces of cloth.
Its width varies, and is often characterized by a denser warp or by warp threads having a different chemical composition.
Selvedges, in addition to preventing the fabric from fraying, also make it possible to keep it taut during the finishing process (ironing, polishing, starching, etc.), using special wedge-shaped fasteners that hook into the reverse side of the selvedges. In fact, we can often see on the selvedges of pieces of cloth small holes that on the top side present raised fibres created by the metal hooks piercing through from the back.
This is also one way to distinguish the right side and the wrong side of a fabric.

RECOGNIZING THE RIGHT SIDE AND THE WRONG SIDE

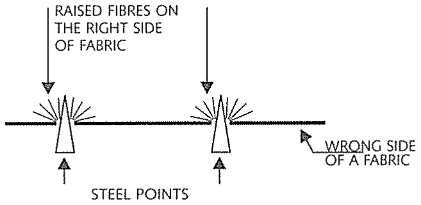
In all fabrics, it should be kept in mind that:

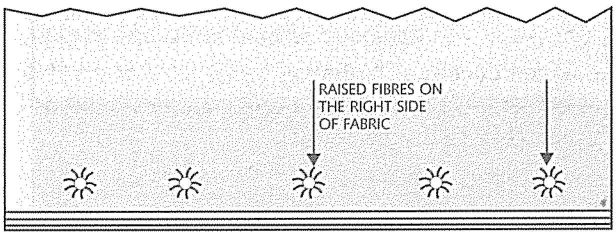
- The selvedge is always along the warp.
- The warp is always stronger than the weft.
- The warp is always represented by the higher yarn count.
- The yarn with the higher number of twists/inch is generally that of the warp.
- In napped fabrics, the nap is always turned in the direction of the warp, never of the weft.
- In striped fabrics, the stripes are parallel to the warp and nearly never made in the direction of the weft.
- In checked fabrics, the pattern is never perfect in the sense of the warp, but appears slightly elongated.
- In pure silk fabrics, the warp threads are paired and more tightly twisted.
- If it is a bolt of fabric, the right side of the fabric is on the inside of the fold.
- The letters and numbers printed on the fabric are always read from the wrong side; the right side has no markings of any kind, apart from rare exceptions.
- In sample swatches, the label is put on the right side of the fabric.
- In worsted fabrics, the ribbing of the twill weave will move diagonally downwards and right, while in woolens, it will be the opposite, that is, diagonally towards the left.
- In printed fabrics, the pattern is, of course, sharper and more evident on the right side.

WARP AND WEFT

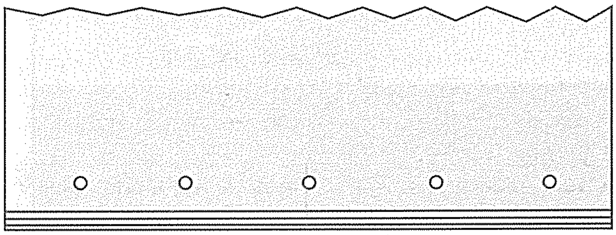


SELVEDGE OR SELVAGE





RIGHT SIDE OF FABRIC



WRONG SIDE OF FABRIC

THE DIRECTION OF THE FABRIC

To determine the direction of the fabric, the following factors should be borne in mind.

- In patterned fabrics, the direction is determined by the design itself. Some designs may be used interchangeably in both directions; but if it is a one-way design, what is important is that all the elements of the garment follow the same direction.
- The direction of solid-coloured fabrics is determined by the direction of the nap, which, brushed smooth, should run from top to bottom, as it produces less pilling.
- In the absence of nap, it is in any case recommended to maintain the same direction to avoid the varying effects of the light and the occurrence of pilling in some areas.
- For velvet, the direction is decided on the basis of the desired effect. If we want a garment with a more intense sheen and a deeper colour, the nap should smooth upward.

If we want a garment where the shiny, whitish look due to wear is as inconspicuous as possible, the nap should smooth downward.

HEIGHT OF THE FABRIC

The height of the fabric is the measurement expressed in linear centimetres of the distance between one selvedge and the other.
The usable height excludes from the above measurement the two selvedges, which range from a few millimetres to a few centimetres.
The height of the pattern layout is established by subtracting a few centimetres from the usable height of the fabric (usually 3–4 cm), to insure against the slippage of the layers of fabric.

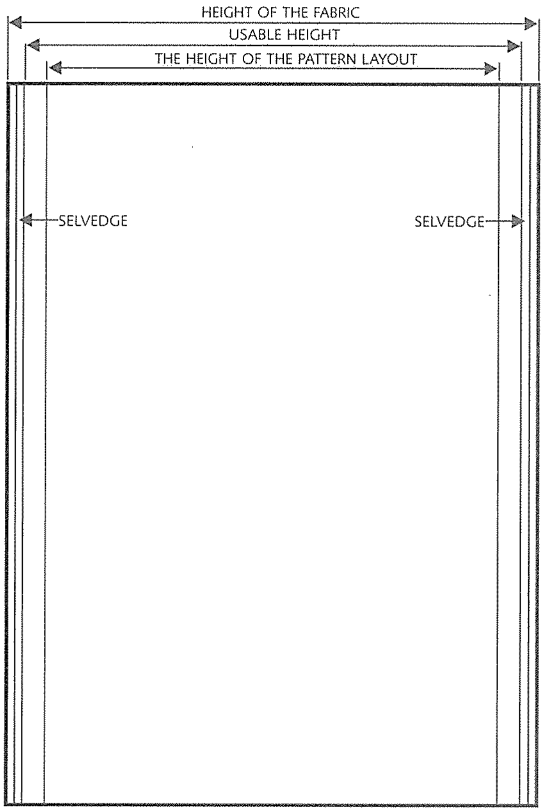
The height of the fabric can be single or double.
It is single if less than 100 cm (typically 70–80 cm).
It is double if greater than 100 cm (typically 140–150 cm).
Generally speaking, summer fabrics have a single height, while wools and men's fabrics are double.
Nowadays, however, textile manufacturers produce 150-cm fabrics, regardless of the season and the fibre content, to satisfy the needs of the garment industry.
There are maximum-height fabrics (from 200–300 cm), for bed linens, for example, and tulle and other fabrics, manufactured using normal or circular looms.
Fabrics made for sartorial use are wrapped on a flat cardboard core, folded double, with the right side inside the fold; those for industrial use are rolled on a cardboard or plastic cylinder, with the right side on the interior.

THE GRAIN OF THE FABRIC

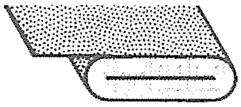
The grain of the fabric is the same direction as the warp or the selvedge.
Loom-woven fabrics are made up of longitudinal threads that intersect with the cross-threads.
When these threads are perpendicular to one another, it is a straight grain fabric.
It is very important to make sure that the fabric is perfectly aligned with the grain when laying out the pattern pieces for cutting them.
If the fabric is not cut precisely on the grain, the garment will never drape well, or have a good fit.

THE FABRIC TO BE CUT

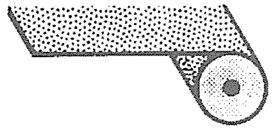
The graphic of the layout or the individual pattern pieces are laid on the fabric to be cut, bearing in mind that the width of the layout may be determined by the usable height of the fabric (height of the fabric minus the selvedges).
The degree of utilization of the fabric is expressed as a percentage ratio of the fabric used (usable area) compared to unused fabric (production waste).
The simplest method for carrying out a layout graphic is simply to arrange the pattern pieces, inclusive of the sewing margins, manually, one next to the other, on the fabric.
The pieces are outlined and then drawn directly onto the fabric.
The arrangement of the pattern pieces on the fabric may be analyzed in a reduced scale at first, in order to achieve the best possible result.



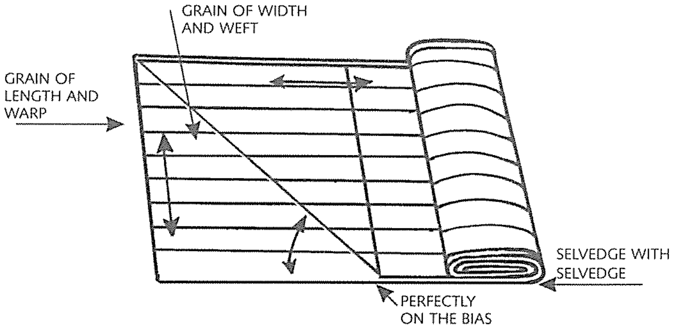
FLAT CARDBOARD CORE



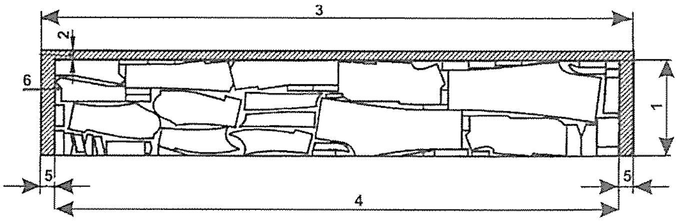
CARDBOARD OR PLASTIC CYLINDER



THE GRAIN OF THE FABRIC



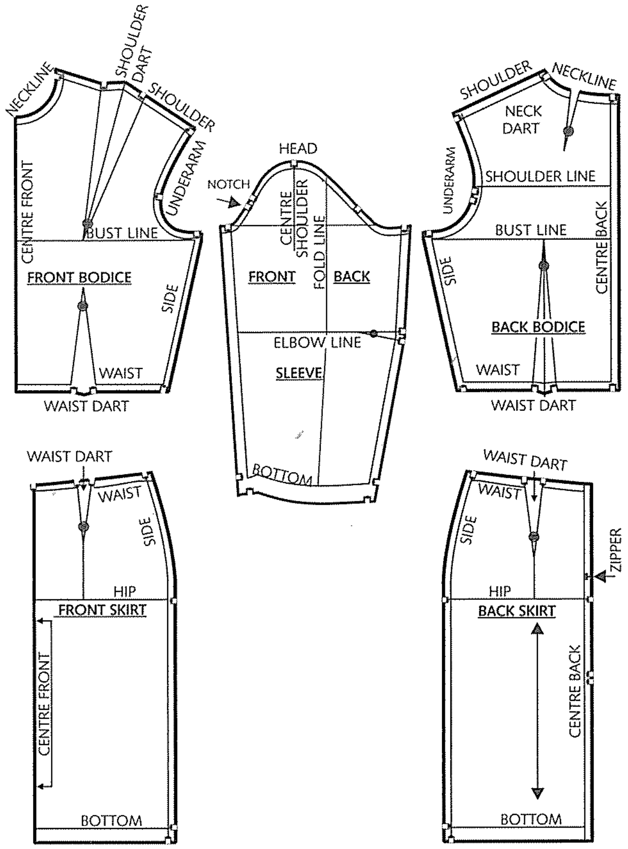
CHARACTERISTICS OF THE FABRIC TO BE CUT



1) Usable height - width of the fabric minus the width of the selvedges.
2) Selvedge waste - Cutting waste on the width of the cloth.
3) Default length - Length of the graphic + head and foot.
4) Length of the layout graphic.
5) Cutting head and foot - Cloth remnants at the top and the bottom of the fabric.
6) Cutting waste - fabric scraps from within the pattern layout.

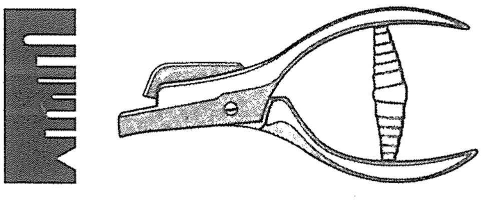
THE PATTERNS

The *Pattern* or *Template* is the graphic representation of the structure of an article of clothing, and it forms the basis for the successive phases of assembling and finishing the garment.
The Pattern can be made by hand or with the help of a computer.
There are essentially three methods for the realization of handmade patterns: by Draping or Moulage; by Basic Pattern; and by Flat Pattern.
The *Moulage* method is a way of constructing the pattern directly on the mannequin using pieces of muslin fabric. However, it requires considerable technical skill, and is employed by many dressmakers, especially in France and in the USA.
The *Basic Pattern* method is mainly used to create patterns for people with fitting problems, so that the standard patterns can not be adapted for their use. It requires a detailed measurement of all the parts of the figure relative to the garment to be made.
The *Flat Pattern* method consists in making a basic pattern that can be used to create many other patterns of different styles that take into consideration all the characteristics of the individual figure, including a comfortable fit appropriate to the garment.
Every company has a basic pattern that corresponds to its target customers, so that its entire line apparel is suited to that figure.


NECKLINE
SHOULDER DART
SHOULDER
UNDERARM
CENTRE FRONT
BUST LINE
FRONT BODICE
SIDE
WAIST
WAIST DART
HEAD
NOTCH
CENTRE SHOULDER
FOLD LINE
FRONT
BACK
ELBOW LINE
SLEEVE
BOTTOM
SHOULDER
NECKLINE
NECK DART
UNDERARM
SHOULDER LINE
BUST LINE
CENTRE BACK
SIDE
BACK BODICE
WAIST
WAIST DART
WAIST DART
WAIST
SIDE
HIP
FRONT SKIRT
CENTRE FRONT
BOTTOM
WAIST DART
WAIST
SIDE
ZIPPER
HIP
BACK SKIRT
CENTRE BACK
BOTTOM

COMPUTER-GENERATED PATTERNS
For the creation of the patterns for the new collections, apparel manufacturers usually use suitably modified archive patterns.
Nowadays this is carried out using computer-aided design (CAD) systems.
With the help of this system, the basic patterns, made manually and digitalized, or created directly on the computer, are saved in the computer files and retrieved and transformed as needed.

INDUSTRIALIZATION OF THE PATTERN
The industrialization of the pattern came along with the introduction of seam allowances and markers to facilitate the subsequent processes of the cutting and assembly of the garment.
In particular, markers were added for: notching, punching and tailor's tacks, inserts and slits, and seam allowances.
The notching is carried out on the pattern edges using special punches, and it comes in different shapes and sizes, depending on its purpose.



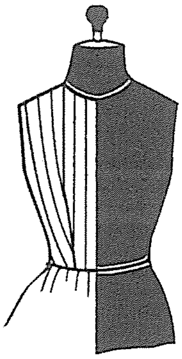
Notches can be found in various places along the pattern edges and may indicate:

- The seam allowance.
- The centre of the pattern.
- Gathering and tension.
- The base of the dart.
- Identification of the front (one notch) and the back (two notches).
- Matching of the sides of the pattern to be sewn together.
- Zipper placement.
- Vent pleat.
- Hemlines.
- Waistline.
- Inside of curves.
- Outer shoulder point for Kimonos.
- Pocket and trim placement.
- Neck centre on collars.
- Head of the sleeve.

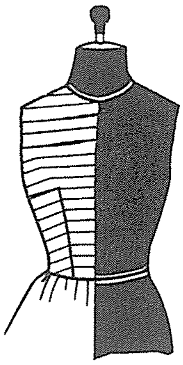
PUNCHING AND TAILOR'S TACKS
These are small holes made on the pattern and then on the fabric using a special drill, or else by marking up the fabric using a template. They indicate:
- The start and the end of the darts - The curves of the darts
- The angles - Button and buttonhole placement - Trim placement - Pocket placement.

SEAM ALLOWANCES
The size of the seam allowance varies in relation to the position, the type of garment, and the kind of fabric used, and it ranges from 1 cm to 2.5 cm.
For seams made using a serger, the allowances range from 0.7 to 1.2 cm.

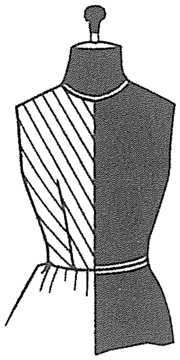
PATTERN GRAINLINES



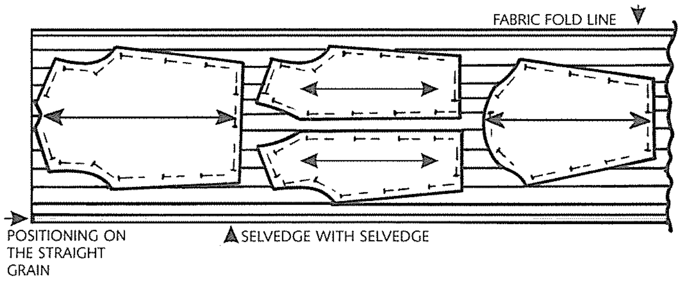
STRAIGHT OR WARP GRAINLINE

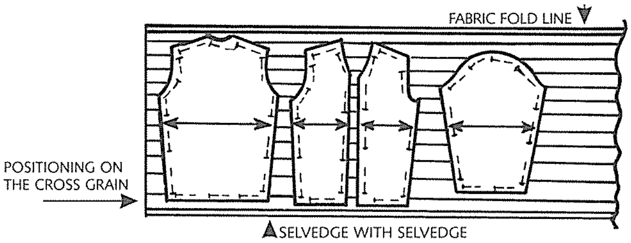


CROSSWISE OR WEFT GRAINLINE



BIAS GRAINLINE





The grainline arrows appear on every component piece of a pattern and indicate how they must be positioned on the fabric.

The grainline arrow must be clearly marked on every piece, so that they can be positioned in alignment with the warp threads; usually it runs up the centre front and the centre back, and up through the centre of the sleeves.

POSITIONING ON THE WARP GRAIN

When the pattern's grainlines correspond to the warp of the fabric, the garment is said to be on the straight grain. The positioning of the pattern pieces on the warp grain is the most common solution for the following reasons:

1) The warp is usually made of thicker and stronger threads and thus allows the garment to hang better and straighter on the wearer.

2) The shrinkage percentile is usually greater in the direction of the warp (lengthwise) and is easy to correct by letting down the hemline. If, instead, the garment is cut on the cross grain, it could shrink in width, altering the fit.

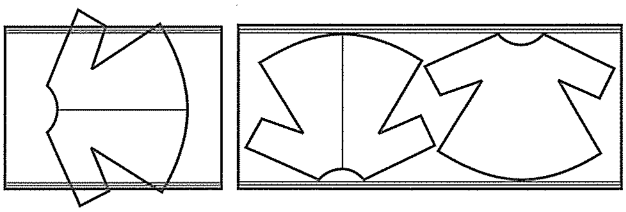
3) The garment follows the direction of the fabric, and with napped fabrics, a straight grain layout is a must.

POSITIONING ON THE WEFT GRAIN

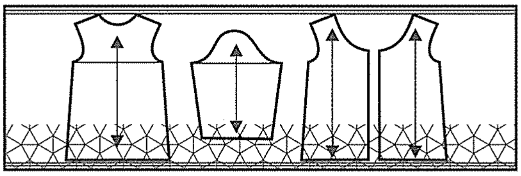
When the pattern's grainlines correspond to the weft of the fabric, the garment is said to be cut on the cross grain.

There are patterns that call for parts positioned on the straight grain and other parts on the cross grain, thus creating a decorative motif.

In other patterns, instead, the style of the garment (a kimono, for example), the fabric's height is insufficient to contain the pattern on the straight grain, so it must be positioned on the cross grain.

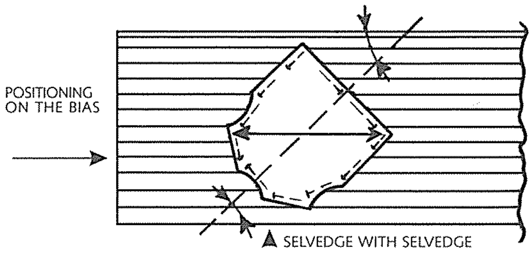


Other times, the pattern is cut on the cross grain to make the most of a fabric decoration running along the selvedge.



POSITIONING ON THE BIAS

A pattern or a part of a pattern is said to be laid on the bias when its grainline is positioned diagonally 45° to the fabric's grain, or, (and this is more correct) if the true grainline appears on the pattern, that is, crosswise to it, must be positioned parallel to the selvedge.

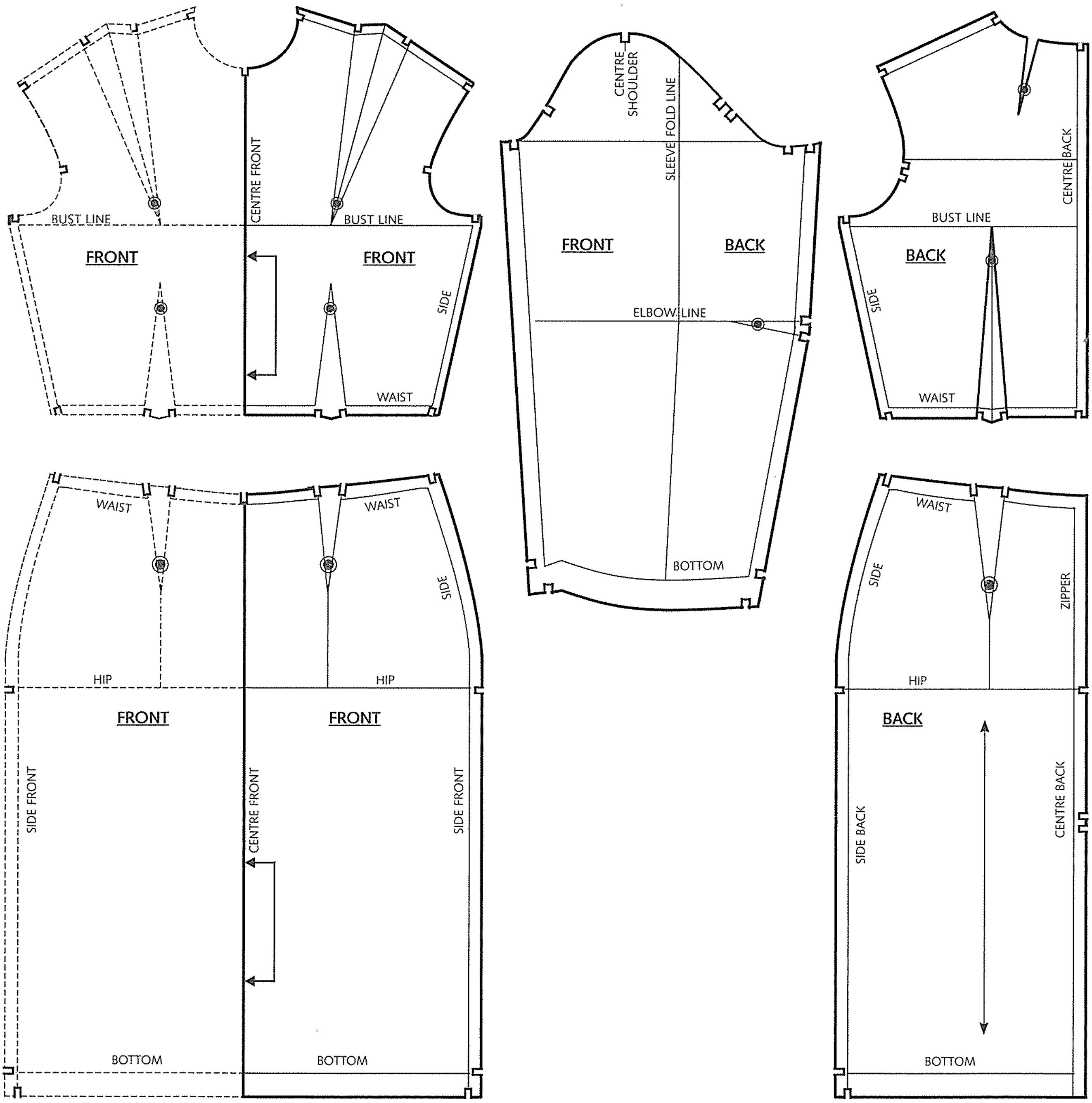


INDUSTRIALIZATION OF THE PATTERN

During the creation of the pattern, it is essential to indicate all the information that might help to simplify the cutting and assembly of the garment.

In particular, the following should be indicated:

- *The Grain*, which should always be shown in the form of an arrow on every piece of the pattern.
- *The Pattern Parts*: it is important to identify each pattern piece (e.g.: front - back - sleeve - skirt - pocket - centre front - centre back - side - centre).
- *The Collection number*, which is the code that is used to identify the pattern.
- *The Size*: if there is more than one size, it should be marked on the pattern.
- *The Number* of garments to be produced using the same pattern.
- *The Symbols* for assembling the garment, the notches, which make it easier to match up the pieces to be sewn together, and dots indicating the points of the darts, and which will also be needed for drilling the holes in the layers of fabric, in the case of series production.


BUST LINE
BUST LINE
FRONT
FRONT
CENTRE FRONT
SIDE
WAIST
CENTRE SHOULDER
SLEEVE FOLD LINE
FRONT
BACK
ELBOW LINE
BOTTOM
CENTRE BACK
BUST LINE
BACK
SIDE
WAIST
WAIST
WAIST
SIDE
HIP
HIP
FRONT
FRONT
SIDE FRONT
CENTRE FRONT
SIDE FRONT
BOTTOM
BOTTOM
WAIST
SIDE
ZIPPER
HIP
BACK
SIDE BACK
CENTRE BACK
BOTTOM

PATTERN GRADING

By pattern grading, we mean how the pattern size can be increased or decreased with respect to the basic pattern (e.g.: Size 42) to create a range of fits. Grading factors are applied to the original measurements in length and width, to increase or decrease the size without having to create a basic pattern each time and more accurately achieving a comfortable fit.

In pattern grading, it is necessary to pay attention to the garment's proportions, which must not change or alter the look compared to the original basic pattern, distributing the total offset value among the various pieces of the pattern in a way that is proportional to their size.

The difference between one size and the other gives the variance between the various sizes.

Nowadays, manual pattern grading is not common, and while it is still essential to know how to do it in order to apply it to other systems, industry is increasingly turning to computer systems, which automate the grading using specific mathematical formulae (algorithms) and specially designed CAD programs.

The computerized procedures for pattern grading depend on the level of technology that the individual manufacturer has achieved.

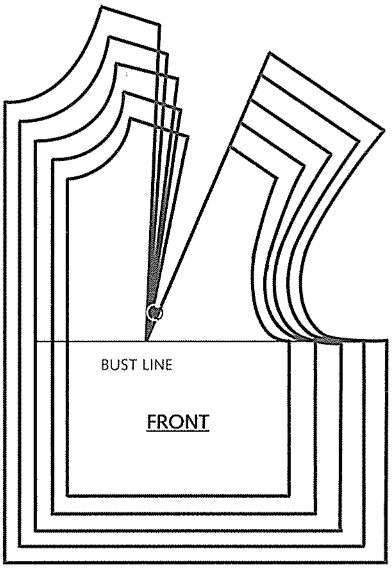
Generally speaking, there are two main computerized pattern grading systems:

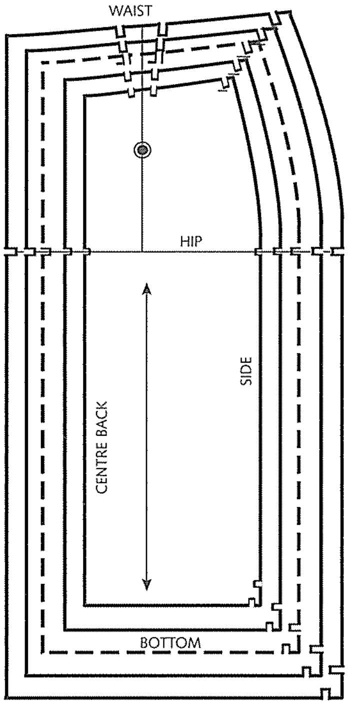
1) A system in which the incremental values are entered in the computer and automatically applied for the generation of the other sizes, just as occurs with manual pattern grading.

2) A system in which sizing tables are used to re-calculate each size using the same method of calculation that was applied for the basic pattern.

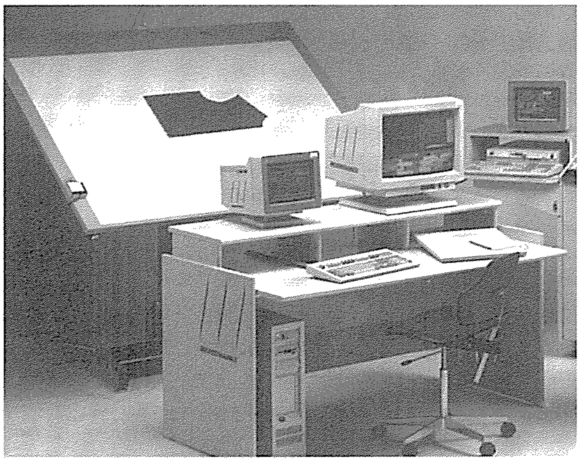
The procedure for size grading using a computer requires either a basic pattern created directly on the computer in 1:1 scale, or the digitalization of an existing paper pattern, a technique that is included in the CAD patterns program.

Then the pattern in all of its sizes can be saved to the pattern archive and, when needed, retrieved and reutilized.





Note: *The last chapter of this book is dedicated to the grading of skirt and trouser patterns, and the subject will be covered exhaustively in the volumes to come, touching on all the main apparel items, even those with patterns made up of many parts requiring a precise calculation of the values to be subdivided among them all.*



DIGITALIZATION BY COMPUTER

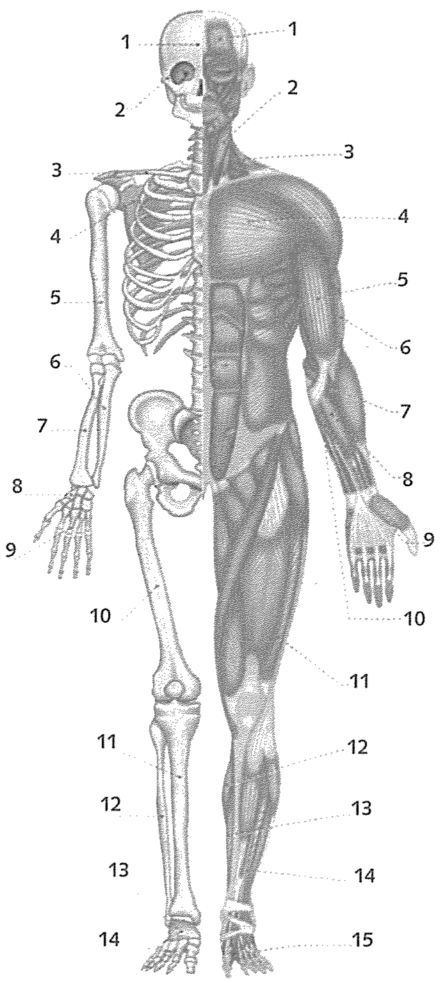
ANATOMY OF THE HUMAN FIGURE

While not pretending to turn the art of cutting into a science, we think it is necessary to review a few basic notions about anatomy (body structure) and physiology (the functioning of the organs) so that the name of every organ and muscle becomes familiar to anyone who, like you, works with the exterior appearance of the figure.

THE SKELETON

The skeleton is the framework of the human body, and therefore determines its proportions and characteristics. With regard to the shape, the bones can be long, flat, wide, short, or irregular. The bones of the limbs are long and cylindrical. The wide and flat bones surround and protect the body's internal organs. The most mobile parts of the body, the hand and the foot, are made up of small bones. The irregular bones are those of the skull.

The bones are connected by joints that can be: fibrous joints without mobility (e.g.: the skull bones), cartilaginous joints, in which movement is restricted, synovial joints in which the bones are endowed mobility. The main kinds of movement that the joints have are: flexion (bending), extension (straightening); abduction (away from the median line); adduction (toward the median line), and medial and lateral rotation.

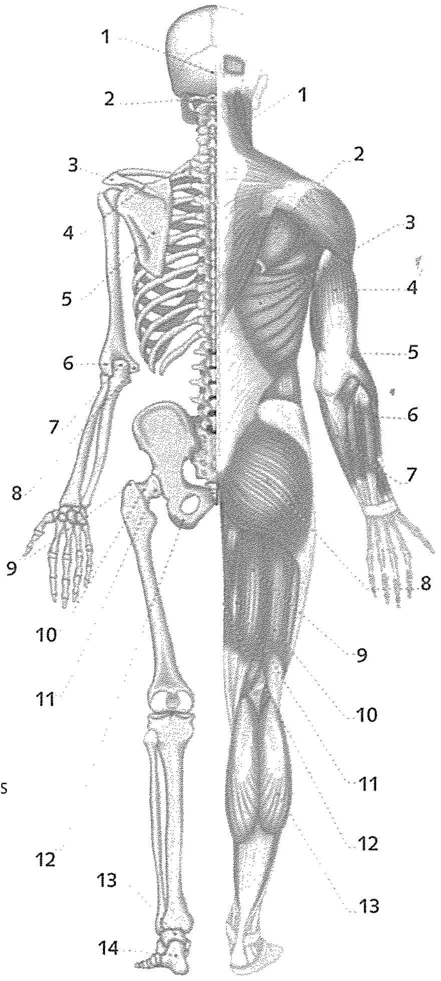


FRONT PORTION

BONES	MUSCLES
1 - FRONTAL	1 - FRONTALIS M.
2 - TEMPORAL	2 - STERNOCLEIDOMASTOID
3 - CLAVICLE	3 - TRAPEZIUS M.
4 - SCAPULA	4 - PECTORALIS MAJOR
5 - HUMERUS	5 - BICEPS BRACHII
6 - ULNA	6 - BRACHIALIS
7 - RADIUS	7 - PRONATOR TERES
8 - CARPAL	8 - PALMARIS LONGUS
9 - METACARPAL	9 - PALMARIS BREVIS
10 - FEMUR	10 - FLEXOR CARPI ULNARIS M.
11 - TIBIA	11 - VASTUS LATERALIS M.
12 - FIBULA	12 - GASTROCNEMIUS M.
13 - TARSUS	13 - SOLEUS M.
14 - METATARSUS	14 - EXTENSOR DIGITORUM LONGUS
	15 - PLANTAR INTEROSSEI

BACK PORTION

BONES	MUSCLES
1 - OCCIPITAL	1 - SPLENIUS CAPITIS
2 - ATLAS	2 - INFRASPINATUS
3 - ACROMION	3 - LATISSIMUS DORSI
4 - SPINE OF SCAPULA	4 - TRICEPS BRACHII
5 - SCAPULA	5 - BRACHIORADIALIS
6 - EPICONDYLE	6 - EXTENSOR CARPI RADIALIS BREVIS
7 - OLECRANON	7 - FLEXOR CARPI ULNARIS
8 - MEDIAL EPICONDYLE OF HUMERUS	8 - GLUTEUS MAXIMUS
9 - GREATER TROCHANTER	9 - SEMITENDINOSUS
10 - FEMUR NECK	10 - BICEPS FEMORIS
11 - FEMUR HEAD	11 - SEMIMEMBRANOSUS
12 - ISCHIUM	12 - GRACILIS
13 - ASTRAGALUS	13 - GASTROCNEMIUS
14 - CALCANEUS	



THE MUSCLES

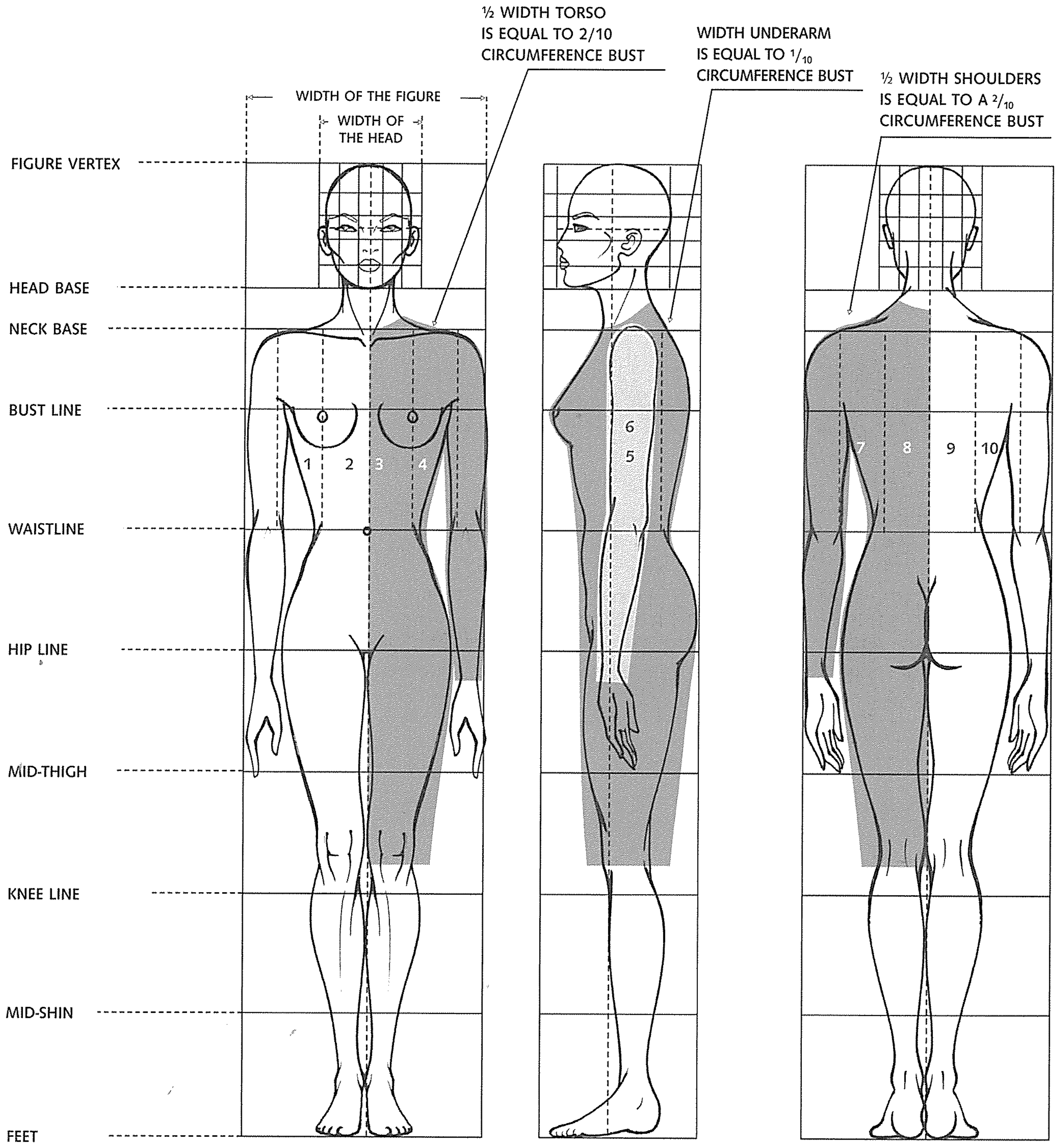
The bones are moved by the muscles. These come in various shapes, and their ends are attached to the bones by means of tendons and *fasciae late*. The limbs usually have long muscles, while the wide muscles generally permit the movement of the torso. The short muscles are fleshy and very powerful. Ring-shaped muscles surround the body's orifices (e.g.: the muscles of the mouth).

The muscles perform one function, they contract, that is, they become shorter and thicker as their extremities grow closer together.

Due to the contraction, some parts of the body come closer together or grow farther apart or rotate medially or laterally. The action of a muscle may be enhanced or hindered by that of another muscle; usually, these contrasting actions are performed alternately, for example, in the limbs moved by the flexor muscle (bending) and the extensor (straightening). They may also act simultaneously, as in the case of the hand clenched into a fist.

PROPORTIONS OF THE FIGURE

In the study of proportions, the human figure can be divided into eight equal parts that have as reference the length of the head.

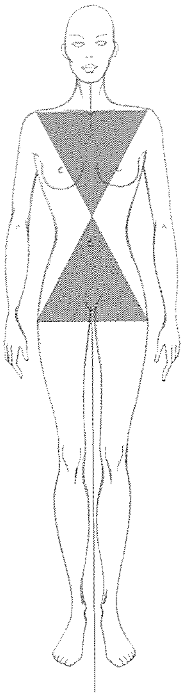

½ WIDTH TORSO IS EQUAL TO 2/10 CIRCUMFERENCE BUST
WIDTH UNDERARM IS EQUAL TO 1/10 CIRCUMFERENCE BUST
½ WIDTH SHOULDERS IS EQUAL TO A 2/10 CIRCUMFERENCE BUST
WIDTH OF THE FIGURE
WIDTH OF THE HEAD
FIGURE VERTEX
HEAD BASE
NECK BASE
BUST LINE
WAISTLINE
HIP LINE
MID-THIGH
KNEE LINE
MID-SHIN
FEET
1
2
3
4
5
6
7
8
9
10

The second head-length ends at the centre of the bust, the third at the waistline, the fourth at the hips, the fifth at mid-thigh, the sixth at the inner edge of the knee, the seventh at mid-shin, and the eight at the sole of the foot.
In each individual there may be physical defects that must be identified when the measurements are taken, in order to make the alterations necessary for the garment's successful outcome.

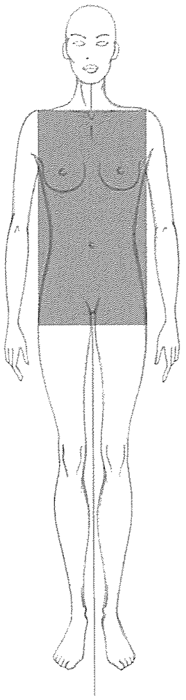
- Women are on average 10 cm shorter than men in total height and in the inseam length of the legs (from the ground to the crotch area);
- the torso, instead, is equal; the prominence of women's breasts compensates for the lesser development of the shoulders and shoulder blades;
- there is no effective difference in neck length; since women have narrower shoulders and less developed muscles, it is believed they have longer necks than men, but actually their necks are thinner and more graceful, but not longer.

THE FEMALE FIGURE

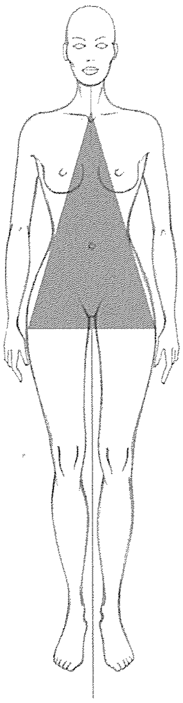
TYPES OF FIGURE



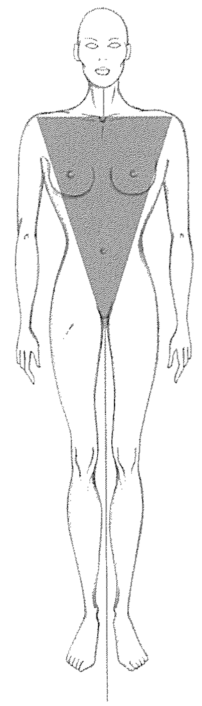
Subject with equal shoulders and hips and with thin waist.



Subject with equal shoulders and hips and with thick waist.

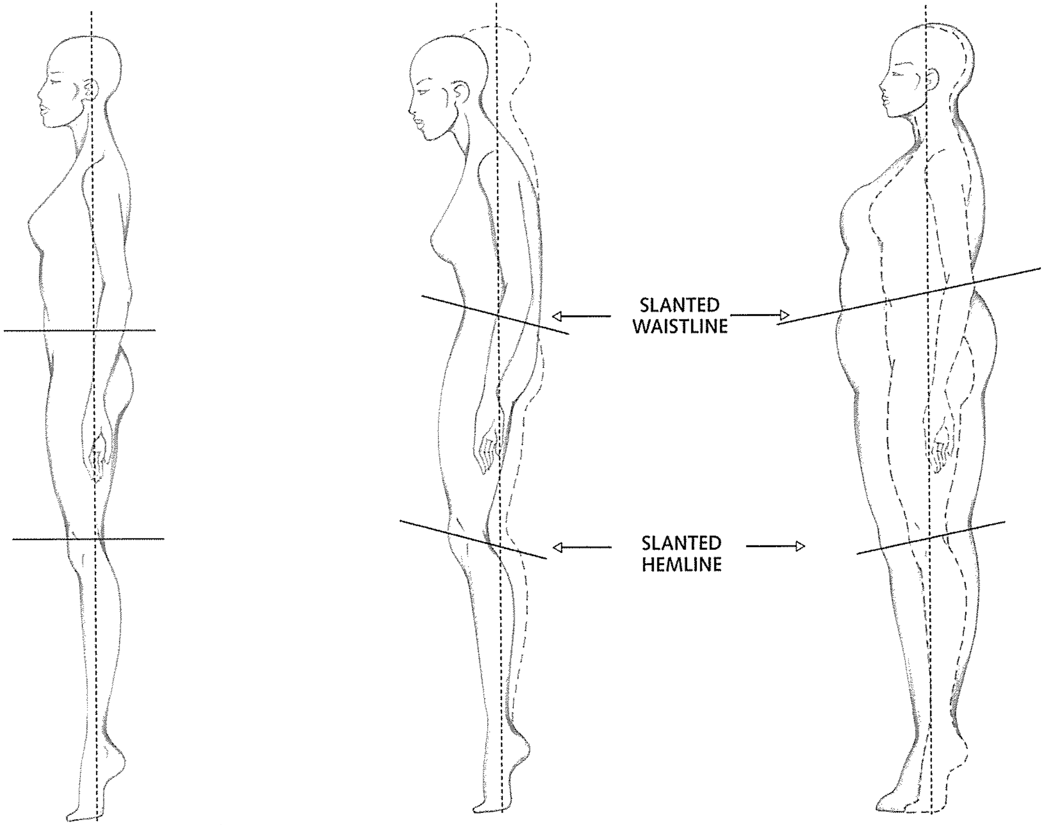


Subject with hips wider than the shoulders.



Subject with shoulders wider than the hips.

HUMAN POSTURES



PERFECT POSTURE
When the earlobe is in perfect alignment with the figure's vertical axis.

FORWARD POSTURE
When the earlobe is forward of the figure's vertical axis.

ERECT POSTURE
When the earlobe is aligned with, but behind, the centre of the figure.

THE HIPS AND LEGS

TYPES AND SHAPES OF HIPS

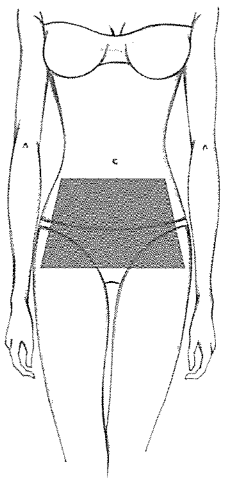
The hips may have different shapes comparable to geometric figures or symbols.

Regular hips – External curves regular and gradual from the waist to the widest point of the hips.

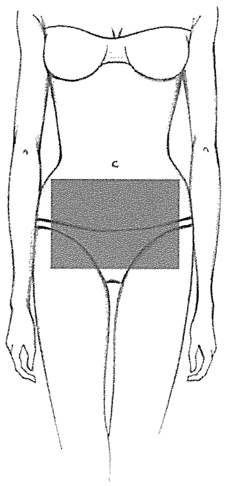
Squarish hips – External curves very pronounced, falling straight from the waist to the hips.

Lozenge hips – Diagonal external curves, starting from the waist and reaching the widest point at the hips.

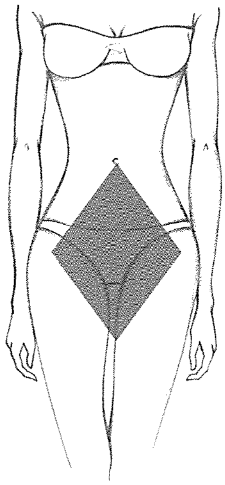
Heart-shaped hips – Very pronounced curves from waist to the hips and rounded off at the top.



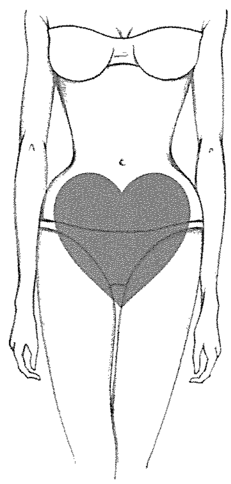
REGULAR HIPS



SQUARISH HIPS



LOZENGE HIPS



HEART-SHAPED HIPS

LEG TYPES AND SHAPES

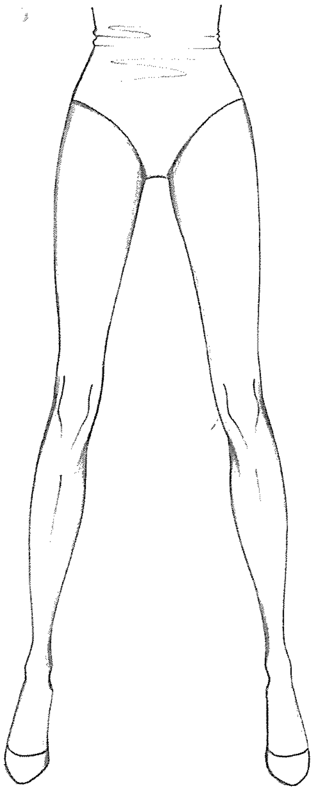
Legs can have different and irregular conformations, among which the most frequent are: - Slender legs - Heavy legs - Bow legs - Valgus deformity (knock-knees).

Slender legs – They are lean and scrawny; the hips are full; there is space between the thighs.

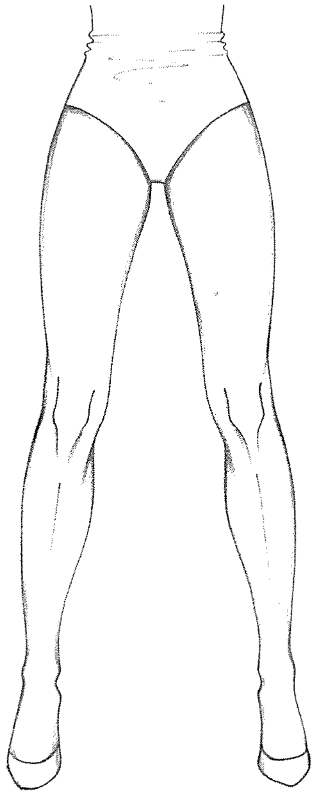
Heavy legs – The thighs are swollen; they are full in front and broaden the hips.

Bow legs – The legs curve outwards from the knee down.

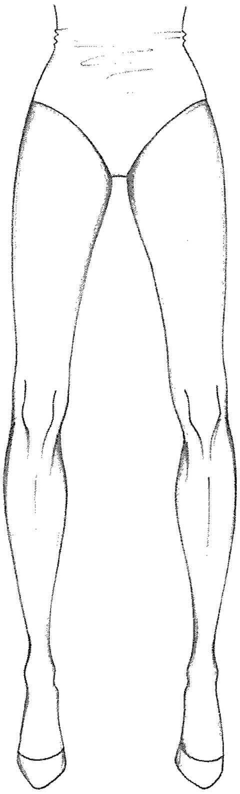
Knock-knees – The legs turn inwards at the knees.



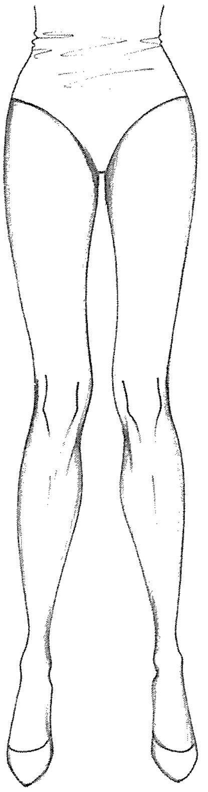
SLENDER LEGS



HEAVY LEGS



BOW LEGS



VALGUS DEFORMITY
(KNOCK-KNEES)

SHOULDERS AND BACK

SHOULDER TYPES AND SHAPES

In made-to-measure patterns, it is essential that the width, the slope, and the shape of the shoulders correspond to those of the individual, so the clothes hang right.

The shapes are:

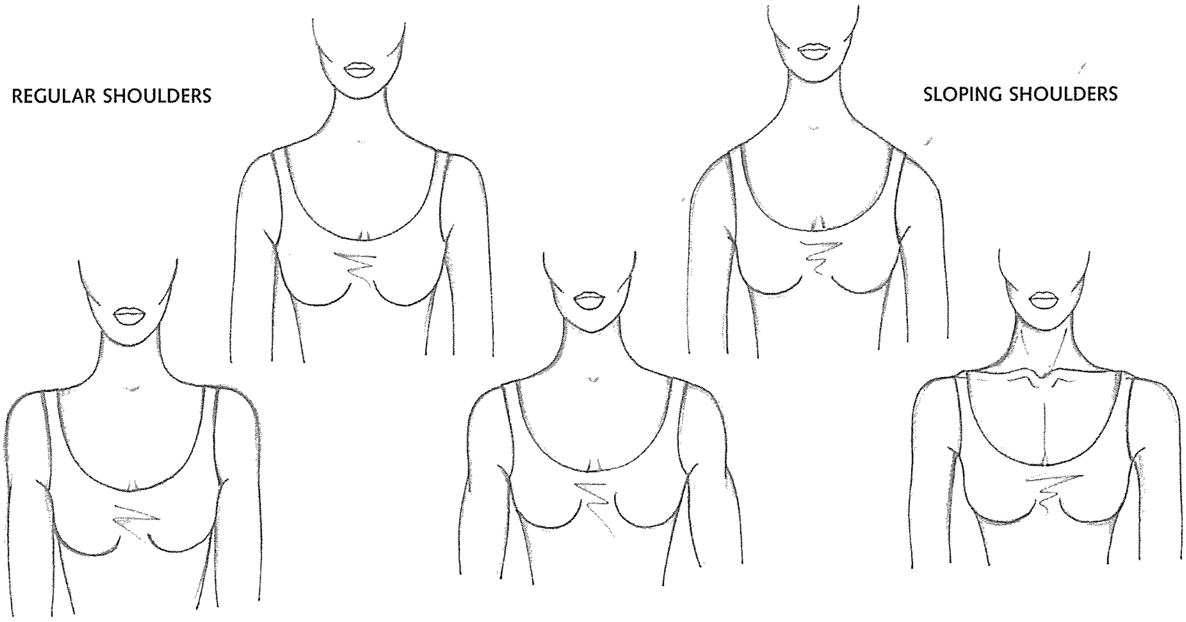
Regular shoulders - Shoulders with a slight inclination equal to those of the basic pattern.

Sloping shoulders - When the individual's shoulders slope more than those of the basic pattern.

Square shoulders - When the individual's shoulders are less sloping than those of the basic pattern.

Muscular shoulders - Physique with well-developed shoulders, especially around the back and neck.

Bony shoulders - Physique with bony knobs on the shoulders and the collar bones.



REGULAR SHOULDERS

SLOPING SHOULDERS

SQUARE SHOULDERS

MUSCULAR SHOULDERS

BONY SHOULDERS

BACK TYPES AND SHAPES

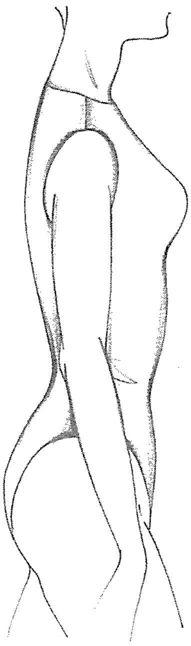
Regular back - Slight curve in the back and the centre of the upper arm corresponds to the basic pattern.

Flat back - Back is straight, without curves.

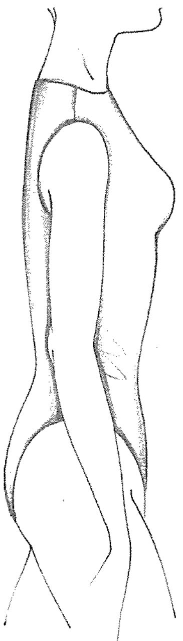
Inverted back - The back is convex, so it is shorter and the front longer; the centre of the upper arm is moved back compared to the basic pattern.

Rounded back - the upper back is more curved than that of the basic pattern.

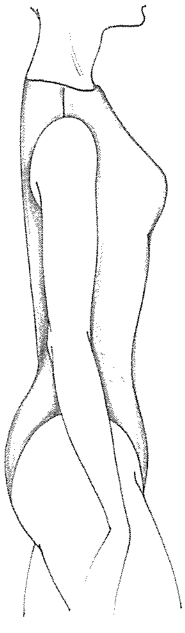
Humpback - curvature of the upper back giving rise to a protrusion below the base of the neck (dowager's hump). The back is longer than the front and the arms are shifted forward.



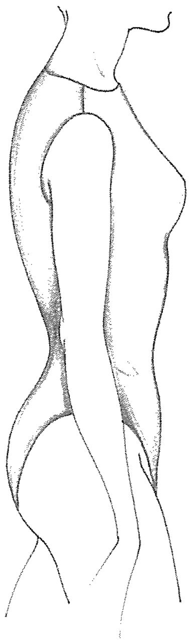
REGULAR BACk



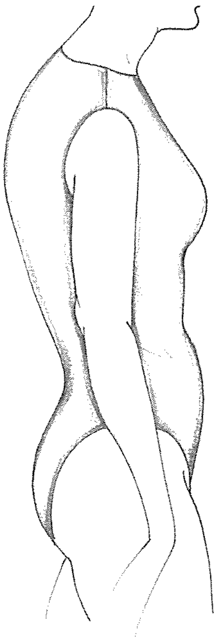
FLAT BACK



INVERTED BACK

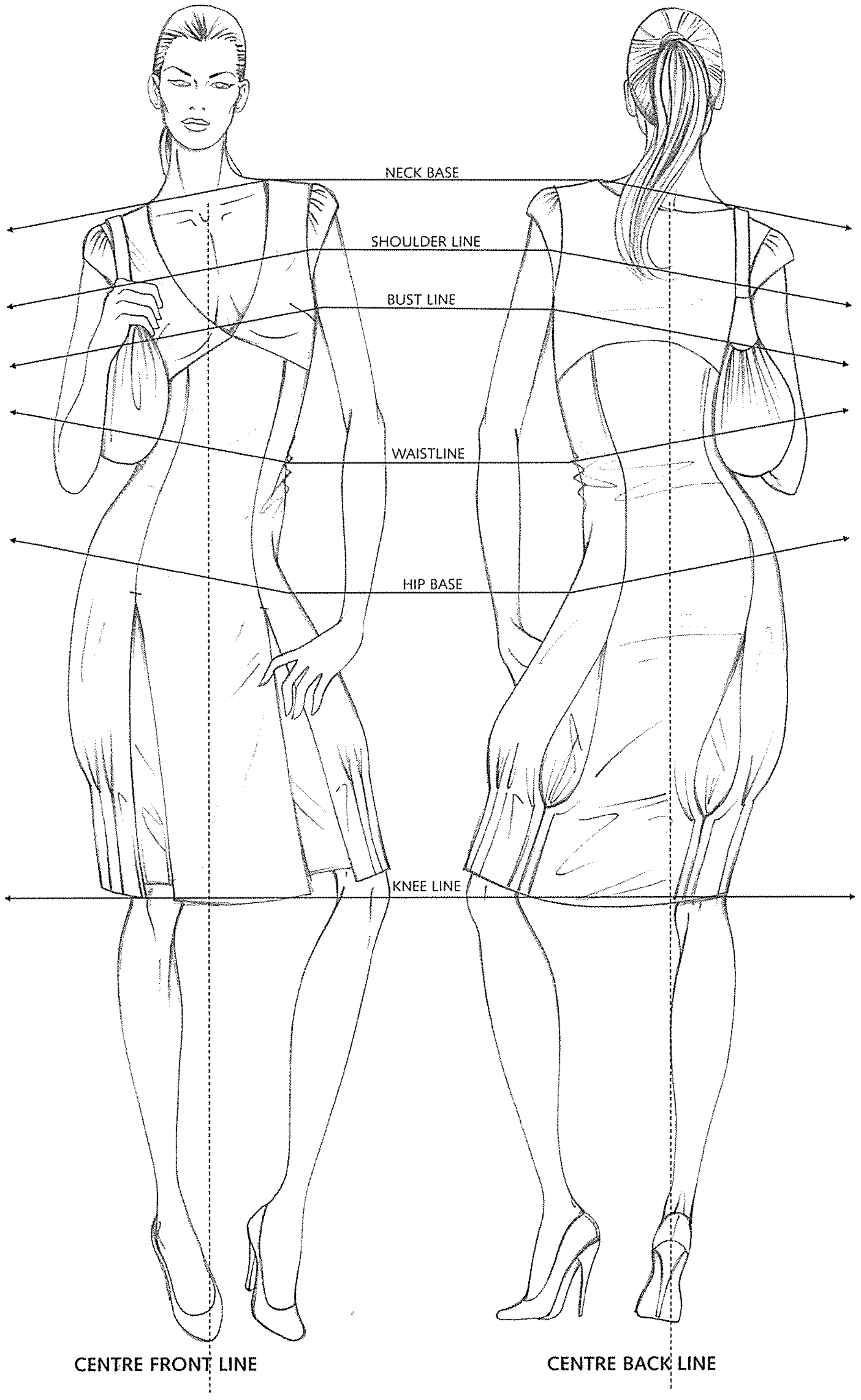


ROUNDED BACK



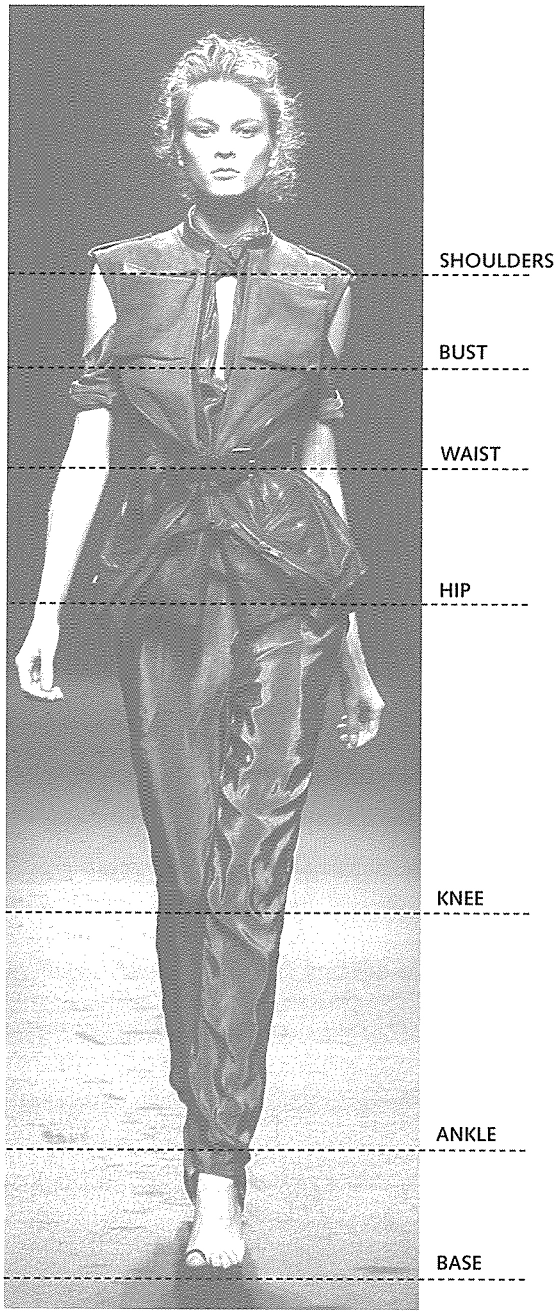
HUMPBACK

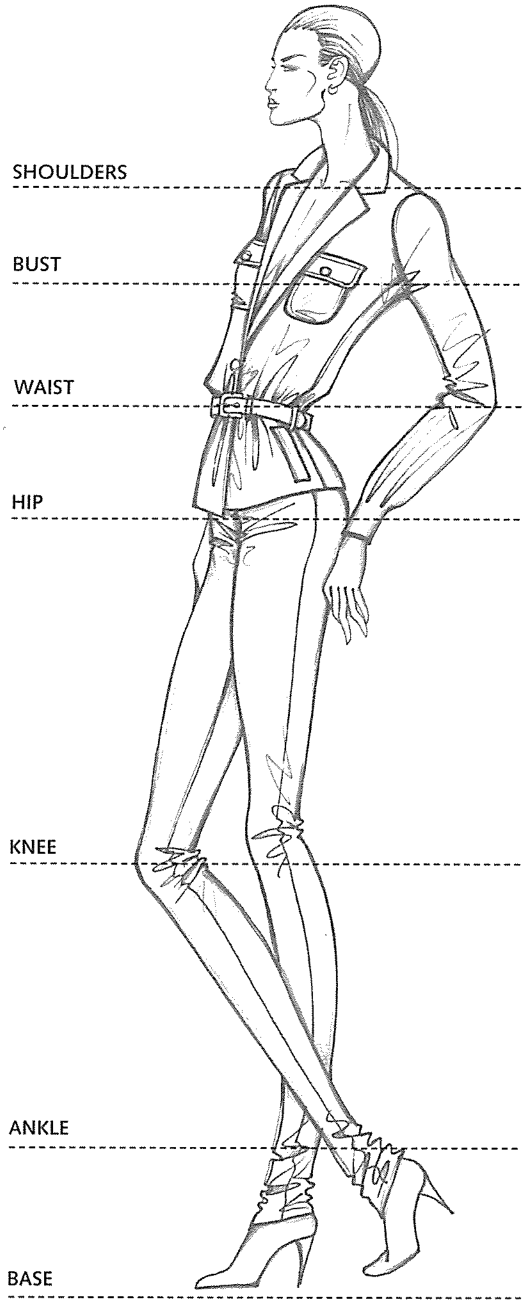
THE INTERPRETATION OF THE FASHION SKETCH



Many designers, to inject their fashion sketches with clarity and relevance, have also specialized in pattern cutting and sewing, so they propose proportional sketches suitable to the pattern-maker's work, highlighting the seam lines.
More than a few, however, propose nice, attractive sketches that are full of flaws in terms of sartorial technique and utterly lacking in proportion, making their realization quite difficult.
In cases such as these, only with expertise and deep knowledge of the technical standards and by making the necessary corrections to the fashion sketches is it possible to make the garment.
Thus, it is advisable to use fashion sketches from specialized manufacturers in order to avoid wasting time and looking bad.
The exact interpretation of the sketch is the prerogative of a good pattern maker and promotes the faithful execution of the garment, just as the stylist conceived it.
One of the simplest ways to grasp precisely the proportions of the sizes and the motifs, the distances, etc. is to draw the essential lines directly on the sketch, that is, the necklines, the bust, the waistline, hips and knees, of the front and the back.
All that remains is to observe carefully the position of the cuts and of the motifs compared to these lines, evaluating the size and the distances, keeping as a reference the measurements of the basic pattern and those of the individual.
At this point, the assembly of the pattern can begin.

DIFFERENCES BETWEEN THE PHOTO AND THE SKETCH





There is a huge difference between a sketch and the photograph of a real person, in terms of both proportions and dimensions.
The sketch, especially when it is stylized is longer and more slender than the photo.
Women's average height is around 1.65 m, while sketch artists imagine here at 2.20 m.
Observing the two figures shown above, we can see how, although their shoulder lines are at the same level, as we descend the lines of the sketch do not get stretched until the knee, below which, from the knee to the floor, they are markedly increased.
Similarly for the width: the sketch is slenderer, thanks to the narrower hips compared to the real woman's shape.
These differences, exactly, are the segret of the slenderness in the sketch versus the photograph.
Sometimes, the designer, especially if new to the field of dressmaking, is only concerned with making a pretty sketch, without bothering with the physical proportions which, instead, are extremely important for allowing the pattern maker to interpret and carry out the pattern correctly, just as important as the indications for the darts and the notches.

DRESSMAKER'S GLOSSARY

Asymmetrical (pattern)

A pattern that shows cuts, fastenings, or motifs placed off-centre on the front or back.

Bias

The line that crosses the fabric diagonally with respect to the straight grain.

Bloused

Loose-fitting style of shirt or dress, puffy, soft and full, gathered at the waist.

Bodice

The upper portion of a dress pattern.

Collar band

The part of the collar that rises up from the neckline.

Darts (or tucks)

Folds sewn into the fabric, carried out to provide shape to the garment corresponding to the bumps and curves of the figure. The darts are widest where they join the seam, taking up the excess fabric, and they taper to a point where the body's curves fill the space. The size of the darts is proportional to the size of the curves. The darts' position, their direction and their placement, vary depending on the pattern and the subject's figure. They can be either vertical or horizontal.

Vertical darts: those that rise and fall from the shoulder to the bust; from the bust to the waist; from the neck to the shoulder blades; from the waist to the hips; from the elbow to the cuff.

Horizontal darts: those that run across the pattern, starting from the side seams at bust height; from the centre front or the back front and those at the centre of the sleeve or at the elbow.

Drawstring

A narrow cloth strip or tube or cord that runs through a casing and can be pulled to tighten or close an opening.

Draping

All the soft folds that characterize a dress, a shirt, etc.

Facing

The facing finishes and reinforces the garment's edges, such as necklines, button plackets and cuffs.

It is usually hidden inside the garment, unless it is meant to be decorative.

Fastening

Fastenings make it possible to get into and out of clothing. They may be zippers, buttons, clasps, hooks and eyes, velcro or any other device that makes it possible to open and close an appropriately proportioned space.

Fitted sleeve

Type of sleeve joined to the bodice along the entire perimeter of the upper arm.

Flaring

Widening at the hem of a skirt, dress, etc.

Gathering

Gathers are soft folds of fabric, closely spaced near the seam line.

Gibson pleat

It is a tuck made in the sleeve where it joins the armhole and continues downwards; its width is about half that of the bust dart.

Godet

Typical triangular insets for skirts, lending fullness and flare.

Gusset

A small lozenge of fabric inserted in fitted kimono sleeves helping to provide more freedom of arm movement.

Inverted pleat

The interior of the pleat of a skirt, a blouse, a dress, etc.

Kick pleat

A pleated opening at the hemline of a skirt or dress, etc. made for practical (freedom of movement) and aesthetic purposes.

Kimono sleeve

Type of sleeve cut as one with the body of the garment.

Lapels

Folds on the front of the jacket, coat, or overcoat, extending from the collar. May take various shapes, the most common being notched, peaked or shawl.

Motifs

These are the details that characterize the style of pieces of apparel.

Neckline

The opening in the upper part of a dress, a top, a shirt, etc. through which the head passes when putting it on.

The neckline comes in various forms: square, V-shaped, heart-shaped, hooded, etc.

Notches

Small incisions made on the edges of paper patterns using a special punch, indicating various points of reference and match points.

Perfect drape

Positioning of the pattern perfectly on the straight grain, to obtain flawless apparel.

Piping or collar band

Strip of fabric linking the shirt body and the collar in men's shirts.

Placket

Strip of fabric concealing the buttons on jackets, shirts, dresses, etc.

Pleats

Folds in the fabric, made in apparel for technical purposes. They can be box pleats, Dior kick pleats, unpressed pleats, inverted pleats, accordion pleats, etc.

Pocket flaps

Strips of fabric covering pocket openings.

Raglan sleeves

Sleeve with diagonal seams extending from the collar to under the arms.

Reinforcement

This is the canvas, or other material, inserted between the garment's fabric and the lining to strengthen a part or support areas subject to greater stress, such as: openings, belts, pockets, necks, sleeves, shirt cuffs, plackets, etc.

Sizes

Numbering system used in apparel, indicating people's measurements, proportions and stature.

Skirt Yoke

Fitted or shaped pattern piece inserted at the top of a skirt providing support for a looser or gathered part.

Sleevehole

The lower part of the bodice armhole of a shirt, a dress, etc. can be adjusted for depth.

Straight grain

The direction of the grain corresponding to the warp of the fabric. The straight grain must be indicated on every single pattern piece.

Yoke

Fitted or shaped pattern piece inserted at the upper part of a shirt, dress, or overcoat, running across the shoulders, in front or in back.

FIGURE MEASUREMENTS

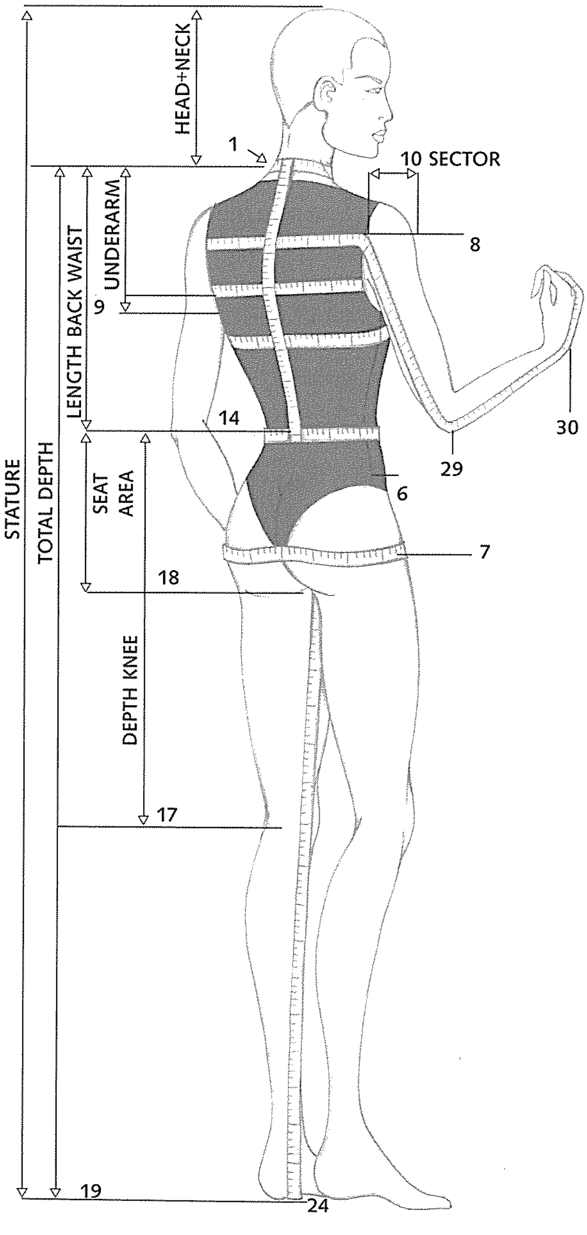
INTRODUCTION

The first step, before anything else, in creating the pattern for a made-to-measure garment, is the taking of the subject's measurements.

A correct procedure in this respect is the single most important factor in the successful completion of the project, and helps to avoid any nasty mishaps that can cause problems and waste time.

The precautions to take for getting good measurements are the following:

- Make sure that the person is in a natural and relaxed standing position.
- Observe whether the person is bundled up in uncomfortable clothes that could interfere with the measurements.
- Measurements should not be taken over the jacket, although that could be useful for making an overcoat.
- Women's overcoats, unlike men's, require less of an increase for a proper fit, since they are normally in place of, and not over, the jacket.
- The measurements should be noted down precisely and with the help of a special chart that contemplates all the measurements needed.
- Before taking the measurements, it is a good idea to tie a cord around the person's waist, checking to make sure that it is perfectly horizontal. This position, within the context of the measurements, is an important point of reference for all the other measurements.
- The measurements should be made using a good measuring tape that shows no fraying and clearly visible numbers.
- The tape measure should adhere to the body, not too tight and not too loose.
- The measurements should be noted down without additions for comfort of fit, since that step is done afterwards using a chart that contemplates the type of garment to be made and the fabric to be used for it.

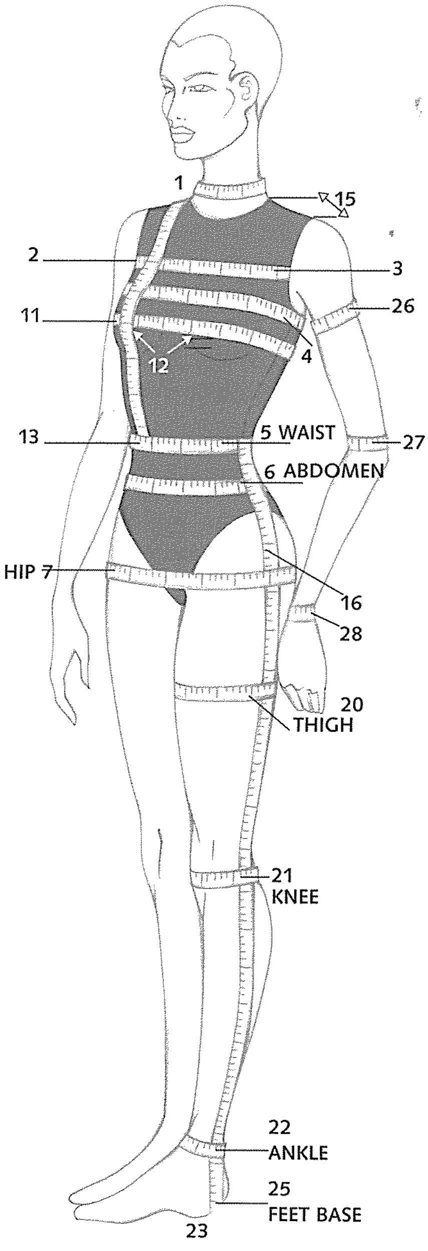


MEASUREMENTS

1 - NECK CIRCUMFERENCE
2 - TORSO CIRCUMFERENCE
3 - FRONT TORSO WIDTH*
4 - BUST CIRCUMFERENCE
5 - WAIST CIRCUMFERENCE
6 - ABDOMEN CIRCUMFERENCE*
7 - HIP CIRCUMFERENCE
8 - BACK SHOULDERS WIDTH
9 - UNDERARM LEVEL
10 - WIDTH SECTOR*
11 - BUST DEPTH
12 - BUST DIVERGENCE
13 - FRONT WAIST LENGTH
14 - BACK WAIST LENGTH
15 - SHOULDER LENGTH
16 - SIDES DEPTH
17 - KNEE DEPTH
18 - SEAT DEPTH
19 - TOTAL DEPTH MEASUREMENT
20 - THIGH CIRCUMFERENCE
21 - KNEE CIRCUMFERENCE
22 - ANKLE CIRCUMFERENCE
23 - OUTER LEG LENGTH
24 - INSIDE LEG LENGTH
25 - WAIST - FEET BASE LENGTH

MEASUREMENTS OF SLEEVE

26 - UPPER ARM CIRCUMFERENCE
27 - ELBOW CIRCUMFERENCE
28 - WRIST CIRCUMFERENCE
29 - ELBOW LEVEL
30 - LENGTH SLEEVE



INDUSTRIAL CHART OF WOMEN'S MEASUREMENTS

WOMEN'S SIZE CHART WITHOUT COMFORT ALLOWANCES

Measurements of circumference		38				
SIZES	**40**	**42**	**44**	**46**	**48**	**50**
Chest circumference	84	**86**	89	92	96	100
Bust circumference	89	**92**	96	100	105	110
Waist circumference	66	**68**	72	76	81	86
Hip circumference	89	**92**	96	100	105	110
Front torso width *(including dart)	36,1	**37,1**	38,9	40,5	42,5	44,5
Back shoulders width	35,3	**36,5**	37,9	39,5	41,5	43,5
Neck circumference	36	**37**	38	39	40	41
Neckline back	7,5	**8**	8,5	9	10	11
Measurements of length						
STATURE	**164**	**166**	**168**	**170**	**172**	**174**
Bust divergence	17	**18**	19	20	21	21
Shoulder length	12	**13,5**	13,5	14	14,5	15
Back waist length	39,1	**40**	40,9	41,8	42,7	43,6
Front waist length	40,4	**41,5**	42,6	43,7	44,8	45,9
Bust depth	21,8	**22,5**	23,2	23,9	24,6	25,1
Sides depth	19,6	**20**	20,4	20,8	21,2	21,6
Seat depth	23,5	**24**	24,6	25,2	25,8	26,5
Knee depth	57,5	**58,5**	59,5	60,5	61,5	62,5
Outer leg length	102	**104**	105	106	107	108
Upper arm circumference	28	**29**	30	31,5	33	35
Wrist circumference	18	**19**	20	20	21	21
Sleeve length	57	**58**	59	60	61	61

* *Control measurements*

COMFORT ALLOWANCES BASED ON THE TYPE OF APPAREL

CLOTHING TYPES	**Swimsuits and Leotards**	**Tops and Bodices**	**Shirt Suit and Vest**	**Bolero and fitted jacket**	**Loose jacket Fitted over-coat**	**Jacket Parka**	**Duster Raincoat Cloak**	**Padded Parka**
Torso circumference	**-4 / -2**	**0 / 2**	**4 / 8**	**10 / 12**	**14 / 16**	**18 / 20**	**22 / 24**	**28/32**
Bust circumference	**-4 / -2**	**0 / 2**	**4 / 8**	**10/12**	**14/16**	**18/20**	**22/24**	**28/32**
Waist circumference	**-2,5/-1**	**0/-1,5**	**2,5/4**	**5/6**	**8/10**	**-**	**-**	**-**
Hips circumference	**-4/-2**	**0/2**	**4/8**	**10/12**	**14/16**	**18/20**	**22/24**	**28/32**
Upperarm circumf.	**-1,5/-0,5**	**0/1**	**1/1,5**	**1,5/2**	**2,5/5**	**3,5/7**	**4,5/8,5**	**6/10**
Back shoulders width	**-1,5 / -0,5**	**0 / -0,5**	**1 - 2**	**2,5 - 3,5**	**3,5 - 4**	**4,5 - 5**	**5 - 5,5**	**7 - 8**
Front torso width	**-1,5 / -0,5**	**0 / -0,5**	**1 - 2**	**2,5 - 3,5**	**3,5 - 4**	**4,5 - 5**	**5 - 5,5**	**7 - 8**
Front and back waist length	**-**	**-**	**-**	**1**	**2**	**2**	**2**	**3/4**

SYMBOLS AND ABBREVIATIONS

In the execution of the pattern, as each piece is completed, it must be marked. It is necessary to write down all the indications that might be useful in the garment's cutting and assembly phases.

It is very important to indicate on each pattern piece what it is: bodice, front, yoke, sleeve back, shirt cuff, sleeve. The straight grain is shown by means of a long line with arrows at either end (⟵⟶) or with a fold line along the grain.

The fold is usually the line down the centre front or centre back.

A symbol commonly used in place of the words "Position along the fabric fold" consists in two arrows at right angles (↓‾‾‾‾↓) to one another, turned toward the area to be positioned on the fold. The lines of the centre front and centre back can be marked "C.F." and "C.B."

Notches are placed on the edges of adjacent pattern pieces, which makes it easier to match the seams of the various pieces during their assembly, or they can be used as a guide for the gathers, folds, etc.

They are lines that are perpendicular to the seams. Once the pattern piece has been cut, a small 3 mm notch is snipped in the fabric of the seam allowance for each notch indicated in the pattern.

Notches have to be made wherever it is thought they be might useful. Their number (simple, double, triple notch) and their position can be varied to ensure precision.

Mark with a notch the point where the fastening is, and write down any particular instructions about the zipper or buttons.

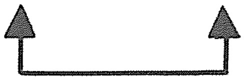
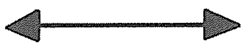
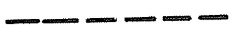
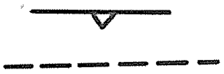
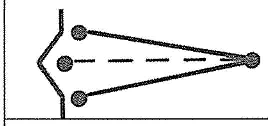
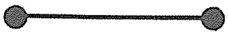
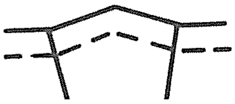
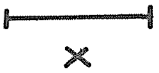
Indicate the ornamental details, as well as the positioning of the pockets.

Ornamental stitching can be marked with a broken line wherever it is positioned. If the pattern is made without seam allowances, write down the fact that they must be added.

Erase any unused lines on the finished paper pattern and write any other instructions that might at some point be useful.

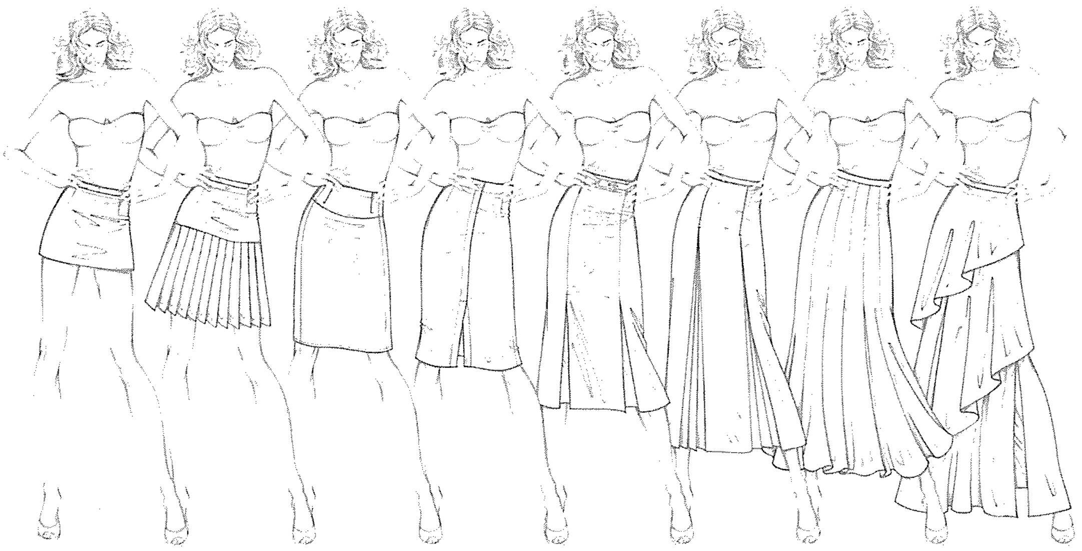
The name of the person or the company for which it was made, together with the date of its realization, should be written down.

Then, the pattern should be conserved in a large envelope.

SYMBOLOGIES	
SYMBOL	DESCRIPTION
	Side to position on the fold
	Pattern grainline
	Line indicating pattern modification or seam allowances
	Notches or indication of grain or seam line
	Darts
	Centre or fold line
	Pleats
	Position of buttonholes and buttons

ABBREVIATIONS	
Adj. = Adjust	Gath. = Gather
B. = Bias	N.P. = Neck point
B. in O. = Back in one piece	O. = Open
BCK = Back	Ov. = Overlap
BFC = Back facing	Pl. = Placket
BH = Buttonhole	P. D. = Perfect drape
C. = Close	R. S. = Right side
C. D. = Closed dart	S.A. = Seam allowance
Cr. = Cross	S. P. = Shoulder point
C. F. = Centre front	S.G. = Straight grain
C. B. = Centre back	S. S. = Side seam
C. Sh. = Centre shoulder	St. St. = Straight stitch
D. = Depth	F. in O. = Front in one piece
Ds. = Discard	U. P. = Underarm point
FRT = Front	W. B. = Waistband
FC = Facing	W. S. = Wrong side
FFC = Front facing	ZZ = zigzag

SKIRTS



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SKIRTS

INTRODUCTION

The skirt is the part of female attire that covers the lower half of the figure, from the waist downwards, wrapping the hips and both legs.

This garment has primordial origins, and in fact, it appears, in various styles, in frescos, paintings, sculptures and writings from prehistoric times on.

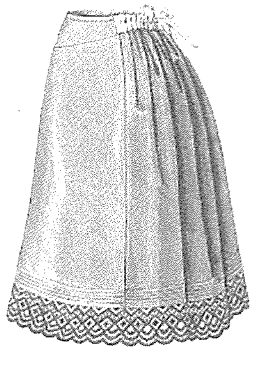
There is, for example, the *shenti*, a sort of linen kilt that all Egyptians wore.

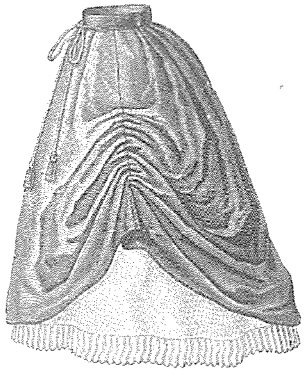
In the year 1200, the name *gonnella* appears, but in any case it refers to a full-length garment, for both men and women.

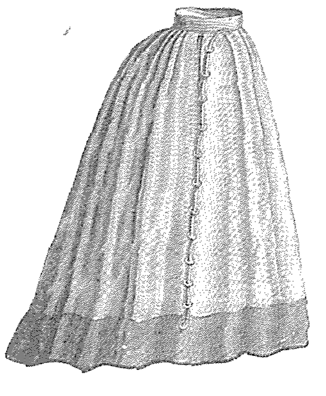
Towards the close of the 15th century, the tunic (*gonna*, *gonnella*, or *sottana*) is divided horizontally in two.

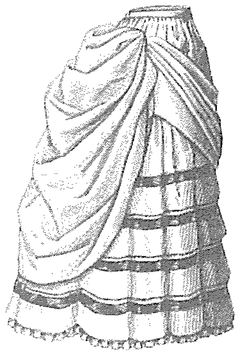
The skirt today is a very important article of clothing and each season fashion designers include it in their collections with the most varied forms and lengths.

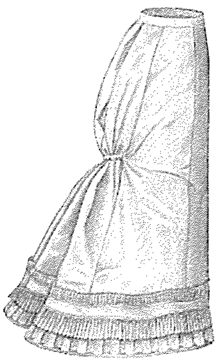
SKIRTS IN THE 1800S

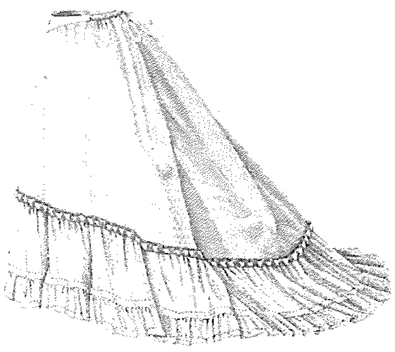












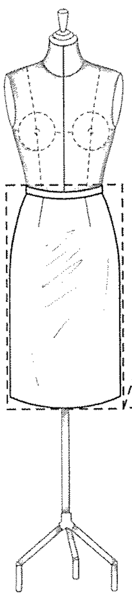
THE MAIN FORMS OR SILHOUETTES OF SKIRTS

There are essentially four main skirt shapes: *Rectangular* (cylindrical), *Triangular* (Gored, à Godet), *Inverted Triangle* (Peg-top), and *Bell-shaped* (Mermaid-style).

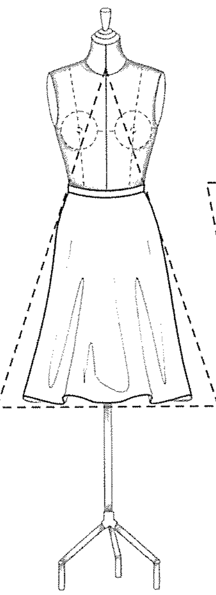
All the other skirt styles derive from these four main shapes.

From a rectangular-base or pencil skirt, you can obtain all the other shapes, while the triangular or gored skirts can be made using the construction of the ¼-, ½-, or full-circle skirt.

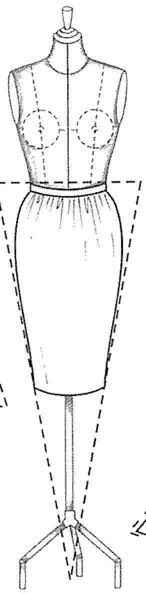
- The pencil skirt is rectangular from the waist down.
- The gored skirt starts at the waist (or just below) and opens out down to the hem; its fullness depends on the design.
- The peg-top skirt sheathes the hips and narrows at the hem, to varying degrees, somewhat impeding the wearer's stride.
- The bell or mermaid skirt sheathes the hips and legs (permitting movement), and flares at the bottom.



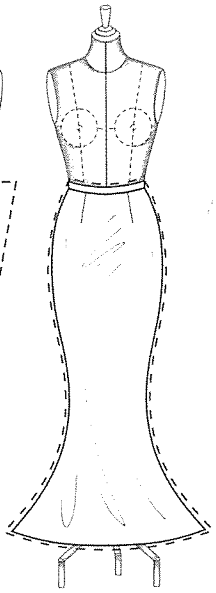
RECTANGULAR-BASE OR PENCIL SKIRT



TRIANGULAR OR GORED



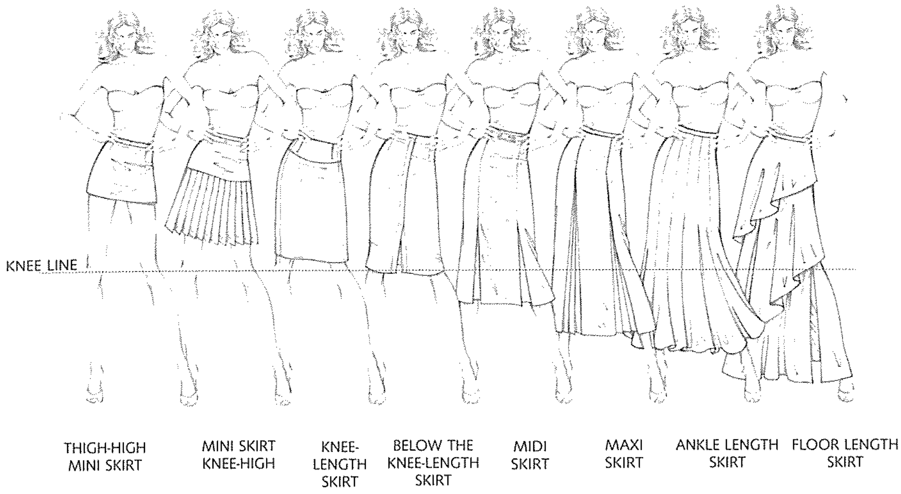
INVERTED TRIANGLE OR PEG-TOP

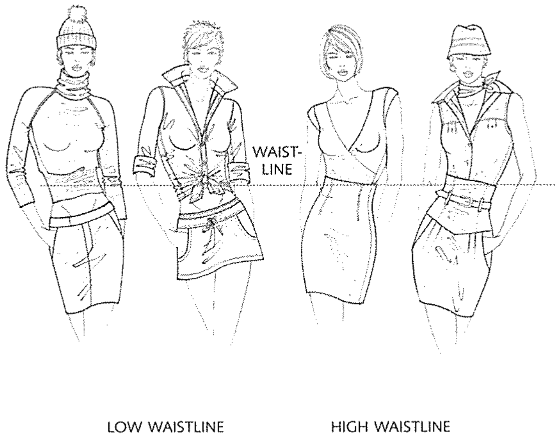


BELL OR MERMAID SKIRT

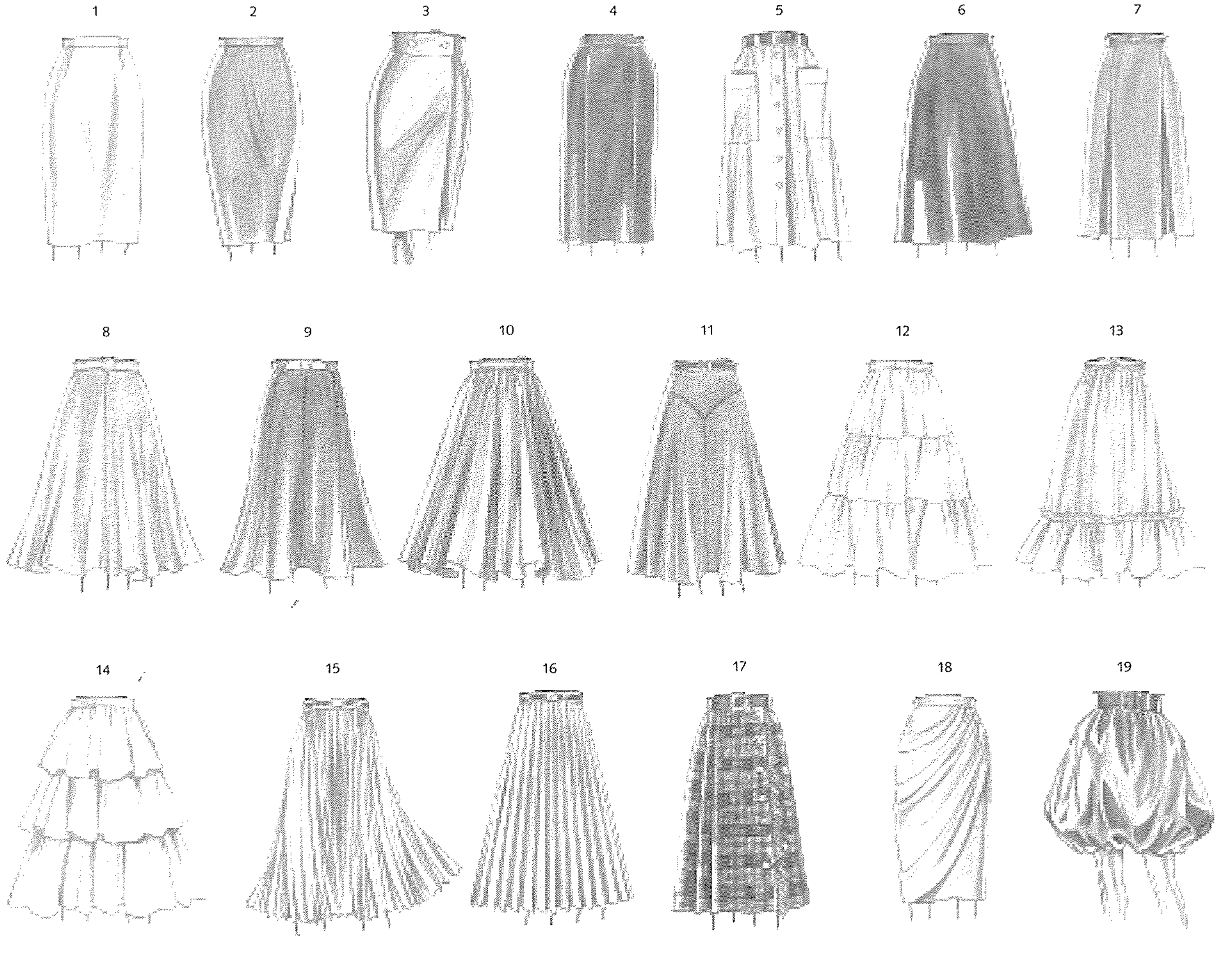
SKIRT LENGTH

SKIRT LENGTH
The skirt is a garment that covers the figure from the waist down, and it is the article of clothing most subject to changes, especially as far as length and waistline.
In fact, with respect to the knees, the length can vary: above, up to the thighs, below, or down to the floor, it depends on the fashion trends and the designers' decisions. The waistline, instead, can be set low, if it is below the navel; or high, if it rises above the normal position.


KNEE LINE
THIGH-HIGH MINI SKIRT
MINI SKIRT KNEE-HIGH
KNEE-LENGTH SKIRT
BELOW THE KNEE-LENGTH SKIRT
MIDI SKIRT
MAXI SKIRT
ANKLE LENGTH SKIRT
FLOOR LENGTH SKIRT


WAIST-LINE
LOW WAISTLINE
HIGH WAISTLINE

SKIRTS TYPOLOGIES


1
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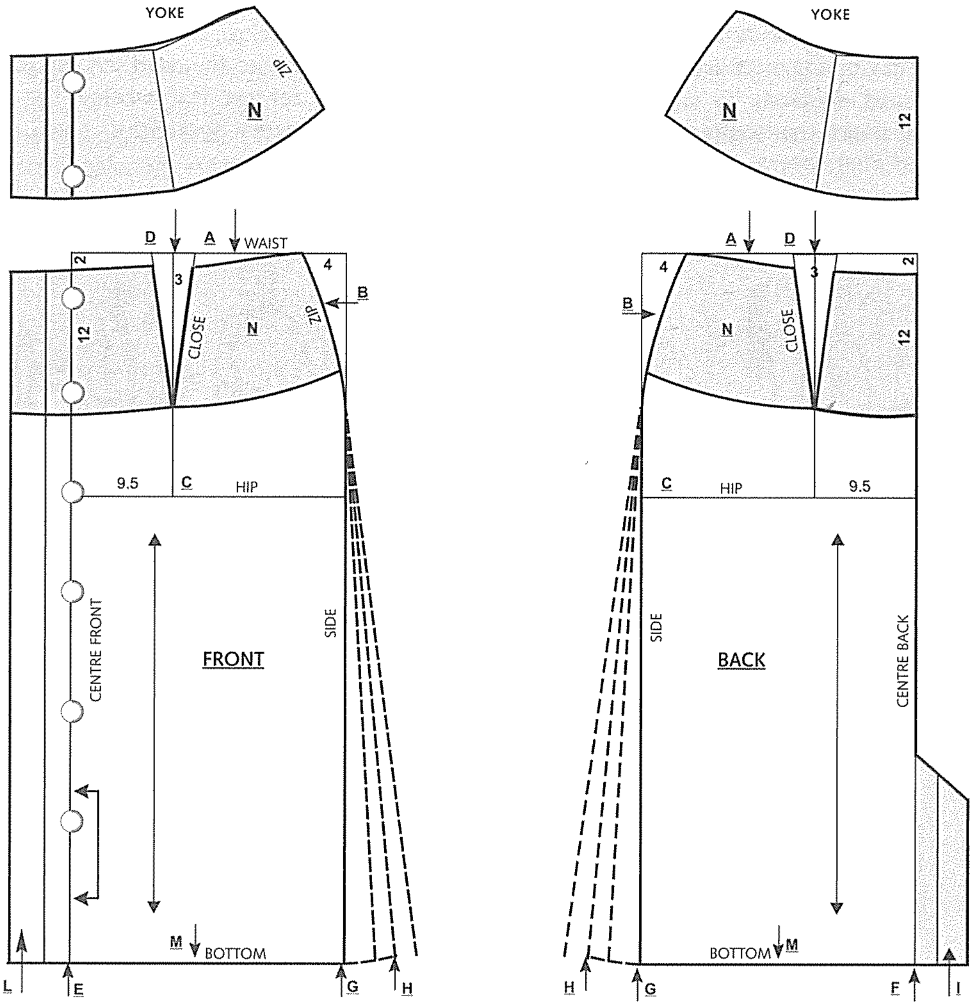
15
16
17
18
19

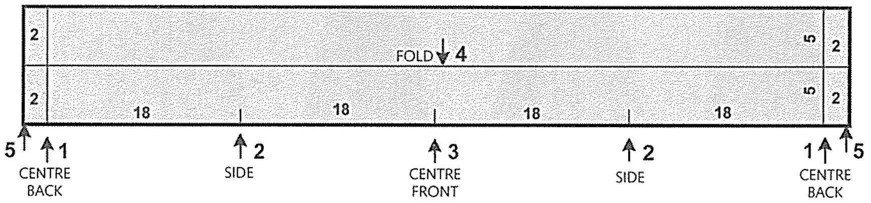
1) Pencil skirt block 2) Pencil skirt tight 3) Front-wrap skirt 4) 4-Panel skirt 5) Open-front skirt 6) A-line skirt 7) Skirt with kick pleats 8) Half-circle skirt block 9) 6-Panel gored skirt 10) Full-circle skirt block 11) Skirt with yoke 12) Skirt with flounces 13) Skirt with ruffled hem 14) Skirt with overlapping flounces 15) Skirt with small knife pleats 16) Pleated skirt 17) Kilt skirt 18) Draped skirt 19) Bubble skirt.

PATTERN TERMINOLOGY

OF THE PENCIL SKIRT


YOKE
ZIP
N
YOKE
N
12
D
A
WAIST
2
3
4
B
12
CLOSE
N
ZIP
9.5
C
HIP
CENTRE FRONT
FRONT
SIDE
M
BOTTOM
L
E
G
H
A
D
B
4
3
2
N
CLOSE
12
C
HIP
9.5
SIDE
BACK
CENTRE BACK
BOTTOM
M
H
G
F
I

WAISTBAND


2
2
FOLD 4
5
5
2
2
18
18
18
18
5 1
2
SIDE
3
CENTRE FRONT
2
SIDE
1 5
CENTRE BACK
CENTRE BACK

Pattern terminology of the skirt

A) Waist circumference - Waistline - Waist.
B) Side - Side part.
C) Hip - Hip line.
D) Darts or Tucks - Wedge-shaped.
E) Centre front - Half front.
F) Centre back - Half back.
G) Side Division - Side line.
H) Flare - Gored - Fit.
I) Shear - Inverted pleat.
L) Fastening - Closure.
M) Bottom - Bottom line - Hem.
N) Yoke.

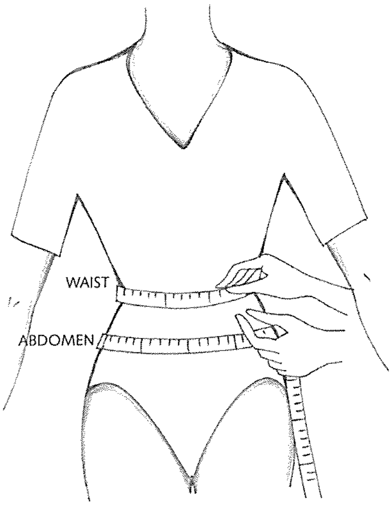
Waistband

1) Centre back.
2) Side positioning.
3) Centre front.
4) Fold line.
5) Extension for the overlap.

SKIRT SIZES

INTRODUCTION
The personal measurements to note down for the construction of a skirt are: *waist circumference - hip circumference - hip to waistline - skirt length - and, just to make sure, abdomen circumference*. Before taking the measurements, tie a ribbon or a cord around the waist and one around the hip.

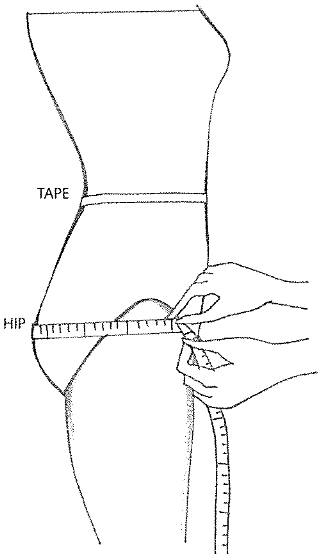
The measurements should be marked down immediately on the customer's personal chart, together with the date and weight, in order to avoid errors or imprecision, then these measurements should be checked against the pattern made, before proceeding to the positioning of the pieces and the cutting of the fabric.



WAIST AND ABDOMEN CIRCUMFERENCE

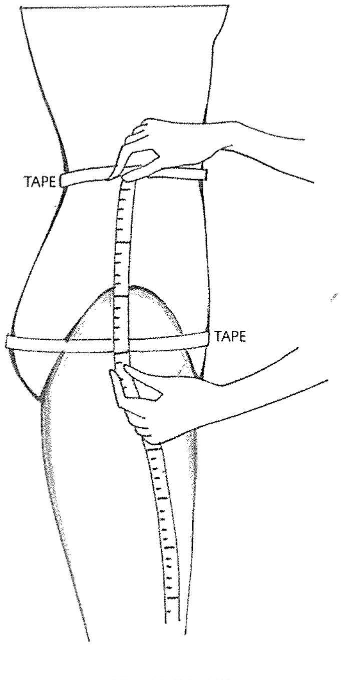
WAIST CIRCUMFERENCE
The circumference of the waist is measured by running the tape around the person at the narrowest part of their waist, as indicated in the figure.
In making the pattern, this measurement should be adjusted for comfort of fit (0-2 cm) and divided by 2.
E.g.: circumference waist (70 + 2) : 2 = 36.

ABDOMEN CIRCUMFERENCE
This measurement is considered just for the purpose of double-checking, but it is better and safer to take it.
To do this, wrap the tape around the fullest part of the abdomen, about 8 cm from the waist.



HIP CIRCUMFERENCE

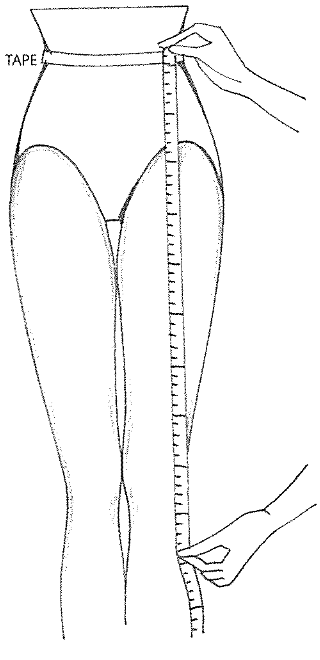
HIP CIRCUMFERENCE
It is taken by looping the measuring tape around the fullest part of the hip.
When making the pattern, this measurement adjusted for comfort (+ 0-2 cm) should be divided by 2.
E.g.: Hip circumference cm 98 + 2 = 100: 2 = 50.



WAISTLINE TO HIP

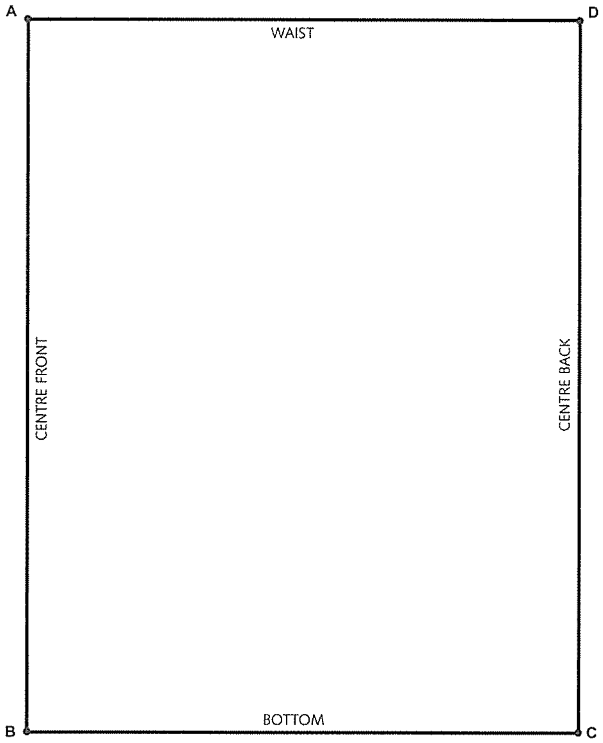
WAISTLINE TO HIP
From the tape tied around the waist to the fullest point of the hip, where another tape should be positioned.

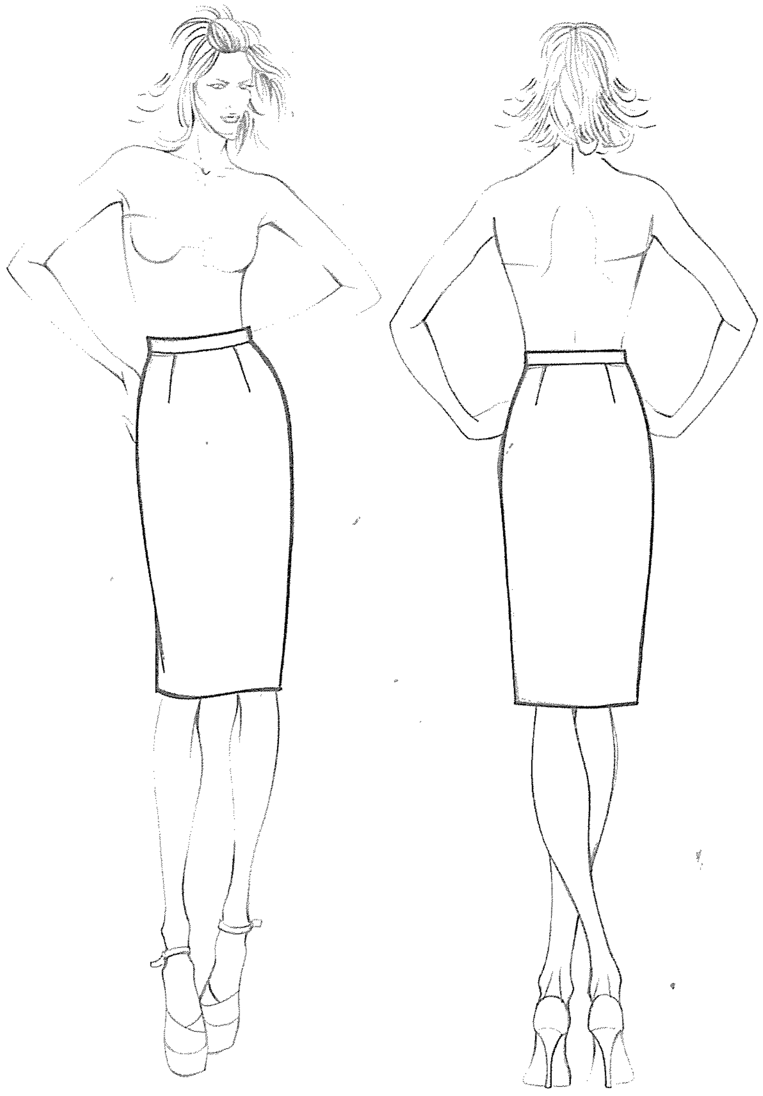
SKIRT LENGTH
Starting from the tape marking the waist, measure the desired length or in accordance with the fashion sketch.



SKIRT LENGTH

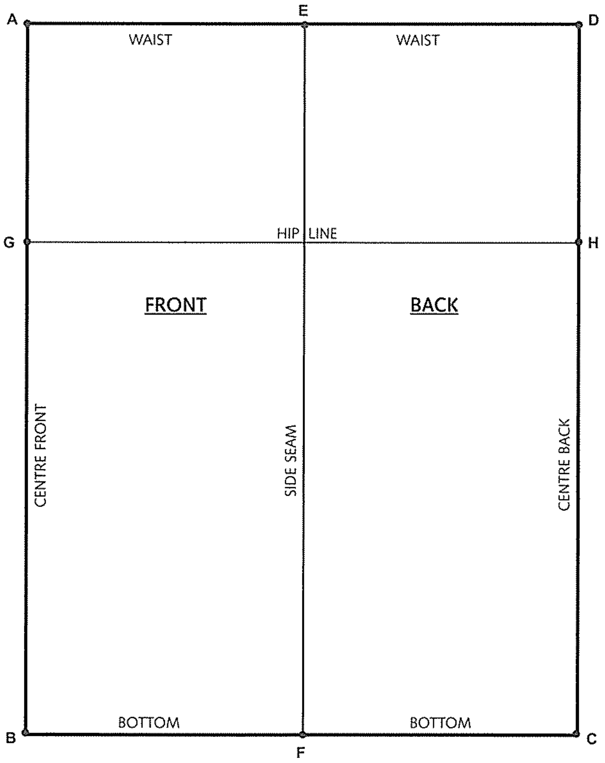
BASIC PENCIL SKIRT BLOCK


A
D
WAIST
CENTRE FRONT
CENTRE BACK
BOTTOM
B
C



BASIC CONSTRUCTION

- Draw a rectangle A-B-C-D, with:
- A-D = Hip circumference + ease allowance : 2
  (e.g.: 98 + 2: 2 = 50) WAISTLINE.
- B-C or A-D ENDS.
- A-B = desired length (e.g.: 65 cm) CENTRE FRONT.
- C-D like A-B CENTRE BACK.
- A-E half of A-D.
- Draw E-F SIDE SEAM.
- A-G Waist-Hip length.
- Draw G-H HIP LINE.


A
E
D
WAIST
WAIST
G
HIP LINE
H
FRONT
BACK
CENTRE FRONT
SIDE SEAM
CENTRE BACK
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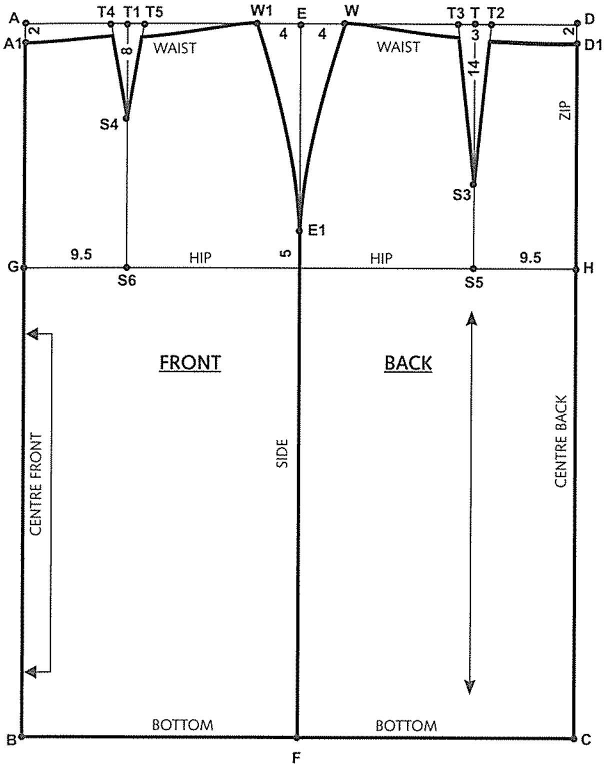
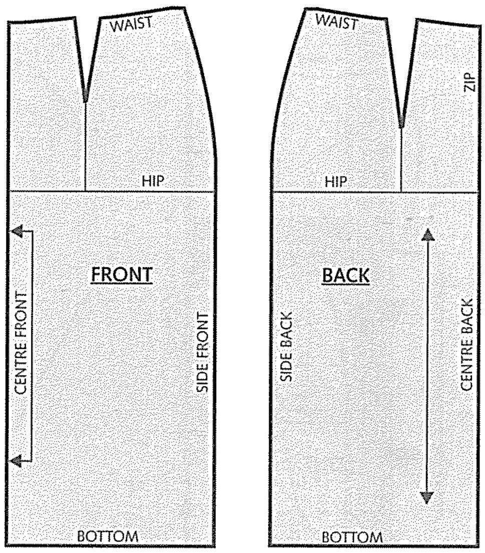
BOTTOM
B
F
C

PENCIL SKIRT DARTS


A
A1
2
T4 T1 T5
8
WAIST
S4
W1
E
4
4
W
WAIST
T3 T T2
3
14
S3
2
D
D1
ZIP
E1
G
9.5
S6
HIP
5
HIP
S5
9.5
H
FRONT
BACK
CENTRE FRONT
SIDE
CENTRE BACK
B
BOTTOM
F
BOTTOM
C


WAIST
HIP
FRONT
CENTRE FRONT
SIDE FRONT
BOTTOM
WAIST
ZIP
HIP
BACK
SIDE BACK
CENTRE BACK
BOTTOM

WAIST DARTS

Since the circumference of the hips is usually greater than that of the waist, it is necessary to take away the excess in order to tailor the garment to the wearer's figure.

To get the right proportions on the pattern, we create "darts" at the waistline, wedge-shaped folds coming to a point at the fullest part, that is near the hip line, with the base at the top, towards the waist.

- A-T1 and D-T, the centre of the dart, should be marked at a distance equalling ½ the bust point distance, from the centre front and back (e.g.: 19 cm : 2 = 9.5 cm).

To calculate the width of the darts, subtract half of the Waist Circumference from half the Hip Circumference: the difference must be divided between the curves of the sides and the front and back darts.

For example: ½ Hip Circumference 50 cm less ½ Waist Circumference 36 cm = 14 cm total excess to use in the darts.

- E1-W and E1-W1 is the space to distribute between the gradual curve of the side seams from the hip line to the waistline (in this case 4+4 cm).
- T2-T3 and T4-T5 is the size of the darts in front and in back (in this case: in front 3 cm and in back 3 cm).

WAISTLINE CURVE

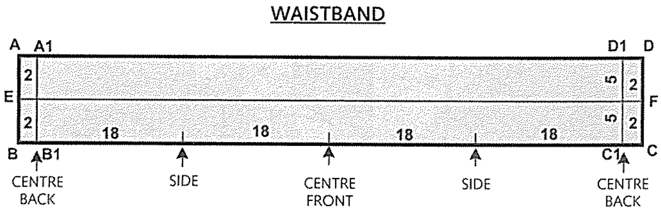
To create the right curve for the shape of the waist:

- Lower: A-A1 and D-D1 by 2cm.
- Join A1-W1 and D1-W with a curved line.

WAISTBAND

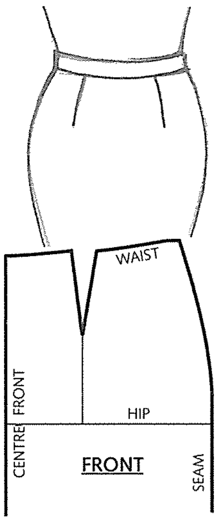
Draw a rectangle A-B-C-D, with:

- A-B equal to double the height of the waistband (10 cm).
- B-C equal to the Circumference Waist + 4 cm, for the closure overlap (2 cm per side).
- A-E half of A-B.
- Draw E-F.
- A-A1 and D-D1 cm 2.

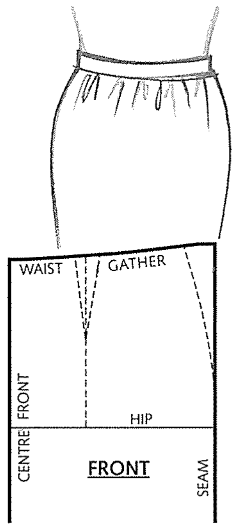

WAISTBAND
A A1
D1 D
2
2
E
5
5
2
2
F
18
18
18
18
B B1
C1 C
CENTRE BACK
SIDE
CENTRE FRONT
SIDE
CENTRE BACK

TRANSFORMATION OF THE SKIRT DARTS

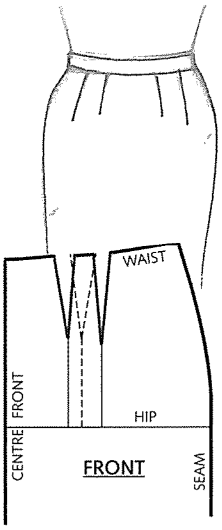
The are variations and adjustments that can be made to the waist darts of the pencil skirt, if necessary.
The main variations are: - elimination of the darts in favour of gathers - doubling the front darts - skewing them in various positions - made to join the seams and motifs in various ways.


WAIST
CENTRE FRONT
HIP
FRONT
SEAM

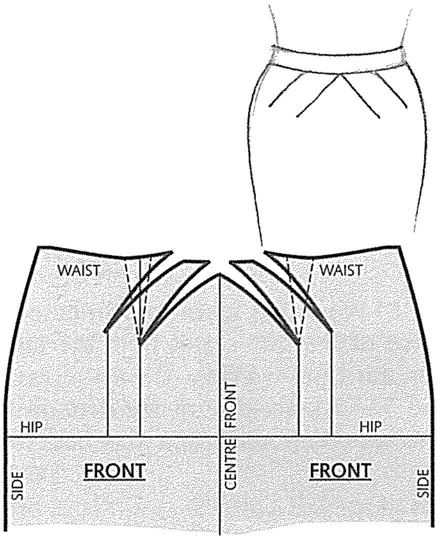
PENCIL SKIRT DART


WAIST
GATHER
CENTRE FRONT
HIP
FRONT
SEAM

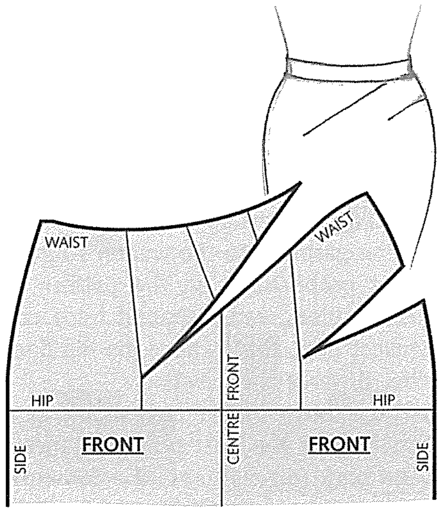
GATHERING AT THE WAISTBAND


WAIST
CENTRE FRONT
HIP
FRONT
SEAM

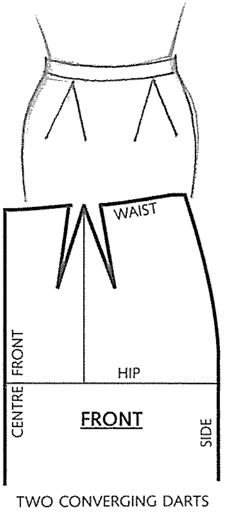
PENCIL SKIRT WITH TWO DARTS


WAIST
WAIST
CENTRE FRONT
HIP
HIP
SIDE
FRONT
FRONT
SIDE

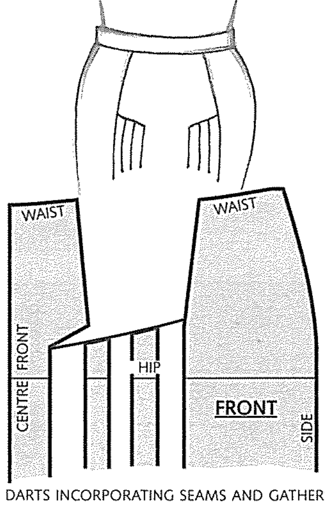
SKIRT WITH TWO DARTS ON THE BIAS


WAIST
WAIST
CENTRE FRONT
HIP
HIP
SIDE
FRONT
FRONT
SIDE

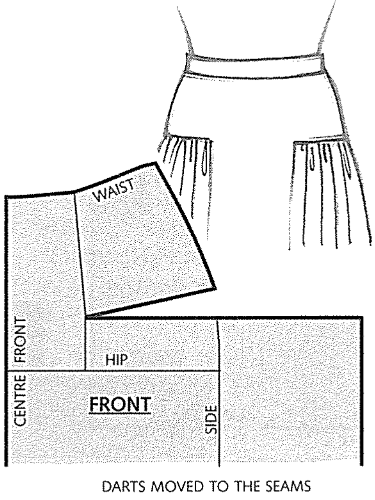
SKIRT WITH ASYMMETRICAL DARTS


WAIST
CENTRE FRONT
HIP
FRONT
SIDE

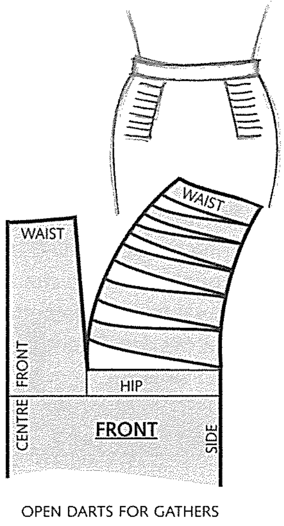
TWO CONVERGING DARTS


WAIST
WAIST
CENTRE FRONT
HIP
FRONT
SIDE

DARTS INCORPORATING SEAMS AND GATHERS


WAIST
CENTRE FRONT
HIP
FRONT
SIDE

DARTS MOVED TO THE SEAMS

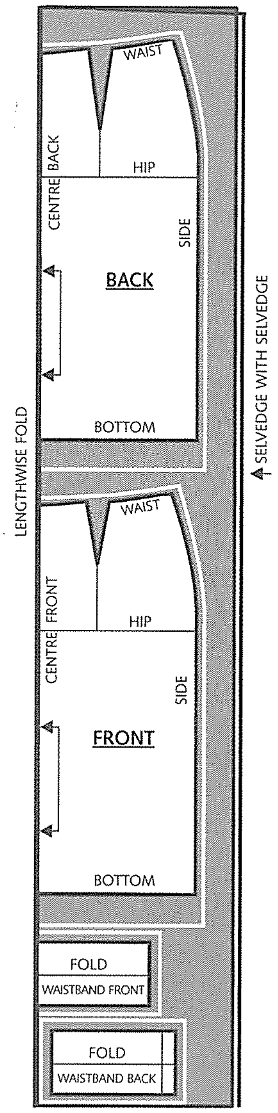

WAIST
WAIST
CENTRE FRONT
HIP
FRONT
SIDE

OPEN DARTS FOR GATHERS

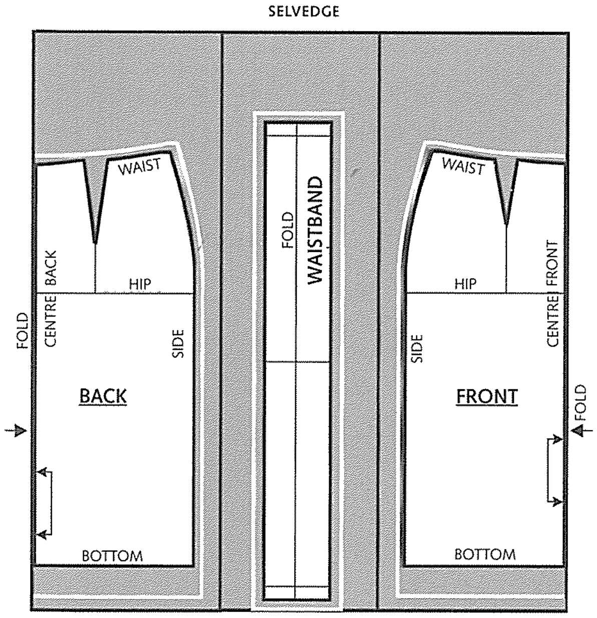
PENCIL SKIRT PATTERN LAYOUT

PATTERN LAYOUT

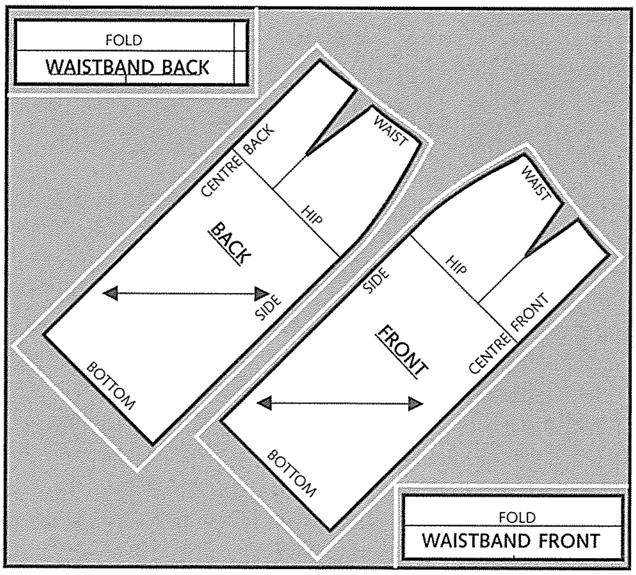
After making the paper pattern and double checking everything, we proceed with its layout on the fabric, which has already been preshrunk by laundering, vapour, or decatizing, in order not to have any surprises at first washing.
For the *dressmaker's layout*, the pattern does not need any alteration, but the outlines must be drawn in chalk directly on the fabric, leaving seam allowances suitable to the layout and the type of fabric, as explained above, and marking the reference points for the assembly of the pieces.
For the *industrial layout*, first of all the pattern has to be industrialized, that is, the seam allowances, all the notching, and the reference markers for the successive phases of work have to be added to it.
The pencil skirt, like all other patterns, can be laid out on the straight of grain, on the cross-grain, or on the bias.
In laying out the paper pattern, close attention must be paid to the marks already made on it: the grain; the side to be positioned on the fold of the fabric, etc.
Certain details about the fabric should be checked, the kind of weave, its nap, and the kind of decorative pattern it has, in order to establish the right direction of the pattern pieces, and, consequently, the length of fabric to purchase for the optimal layout.


WAIST
CENTRE BACK
HIP
SIDE
BACK
BOTTOM
LENGTHWISE FOLD
SELVEDGE WITH SELVEDGE
WAIST
CENTRE FRONT
HIP
SIDE
FRONT
BOTTOM
FOLD
WAISTBAND FRONT
FOLD
WAISTBAND BACK

STRAIGHT OF GRAIN LAYOUT
70-80 CM HIGH FABRIC
(full front and back)


SELVEDGE
WAIST
CENTRE BACK
HIP
FOLD
SIDE
BACK
BOTTOM
FOLD
WAISTBAND
WAIST
HIP
CENTRE FRONT
SIDE
FRONT
FOLD
BOTTOM

CROSS-GRAIN LAYOUT - DOUBLE FOLD
(full front and back)


FOLD
WAISTBAND BACK
CENTRE BACK
WAIST
HIP
BACK
SIDE
BOTTOM
WAIST
HIP
SIDE
FRONT
CENTRE FRONT
BOTTOM
FOLD
WAISTBAND FRONT

BIAS LAYOUT - DOUBLE FABRIC

DRESSMAKER'S ASSEMBLY OF THE SKIRT

The steps the dressmaker takes to make the skirt may be summed up as follows:

1) Baste the skirt for a possible fitting.
2) Sew the darts.
3) Sew the seams.
4) Sew in the zipper.
5) Make the hem.
6) Insert the lining, prepared separately.
7) Add the waistband, if called for.

Basting the skirt

The skirt can be basted in the following order:

- Baste the darts.
- Sew all the seams.
- Baste the zipper.
- For the fitting, just baste the waistband beneath the waist edge, without folding it.

SEWING THE DARTS AT THE WAIST

Perfect darts are straight, smooth, no wrinkling at the tip, and perfectly symmetrical.

- Indicate the darts using the marker most suitable for the fabric.
- Indicate the tip of the dart with a horizontal line or a tailor's tack.
- Fold the dart down the central line matching the seams and fastening with straight pins or making tailor's tacks.
- Sew along the seam line as indicated, shortening the stitch length towards the end.
- Iron the darts folded towards the centre, without creasing the fabric beyond the tip.

Open darts

Wider darts, and when using heavier fabrics, are often opened up along the seam line darts and trimmed to about 1.5 cm; they are cut open to within 1-1.5 cm of the tip and ironed flat.

INSERTING THE ZIPPER

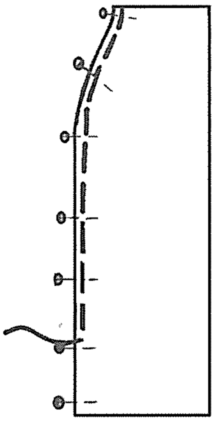
The zipper must be inserted perfectly if you do not wish to run into problems or lose that elegant, professional look.

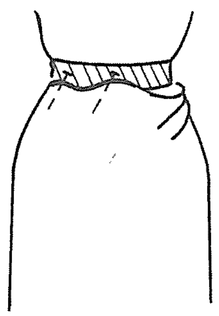
Hidden zipper on both sides

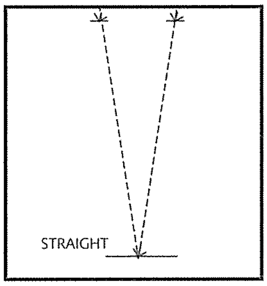
- Sew the opening with long stitches.
- Iron the seam and remove the stitches.
- Baste the zipper starting from the top, in such a way as to cover the row of teeth.
- Open the zipper and machine sew using the zipper foot, starting from the left side at the top. Towards the end of the opening, the zipper should be closed so that the slider does not impede the stitching.

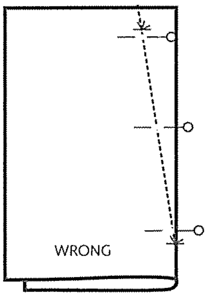
Hidden zipper covered on one side

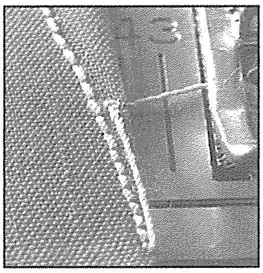
- Make the lower edge protrude slightly, forming the lower portion of the overlap.
- The seam allowances should be roughly 2.5-3 cm.
- Cut the lower edge margin at the end of the opening, almost to the seam and fold it at a distance of 0.5 cm from it.
- Attach the zipper sewing close to the teeth.
- Baste the top of the overlap on the second zipper tape, keeping the zipper closed.
- Machine sew keeping the distance regular and finishing off obliquely.

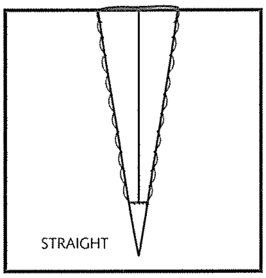




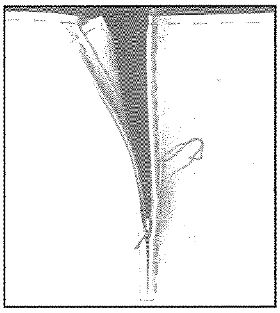




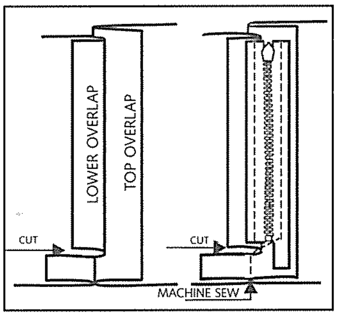




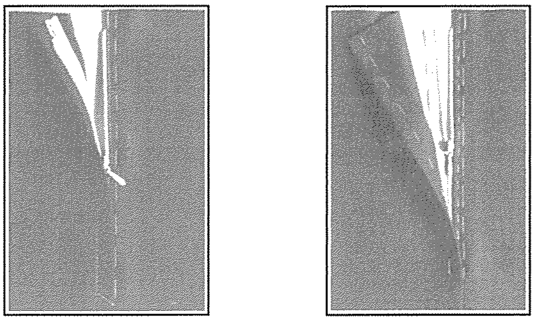
OPEN DARTS



HIDDEN ZIPPER COVERED ON BOTH SIDES



HIDDEN ZIPPER COVERED ON ONE SIDE



HIDDEN ZIPPER COVERED ON ONE SIDE

THE DRESSMAKER'S HEM

The skirt's hem should be marked at the desired length while wearing the garment or with it on the mannequin, using a hem-marking device, or in the absence of that, a ruler for measuring from the floor up.

The depth of the hem depends on the the type of fabric used and the pattern style, whether it is casual or elegant: it can range from 3 to 7.5 cm.

Lighter, transparent fabrics are finished with a rolled hem, while softer knits have a rather narrow hem to keep from getting floppy.

The hem may be done using various techniques:

1) *folded hem*; 2) *rolled hem*; 3) *hem finished with some kind of trim*; 4) *edged hem*; 5) *pinked with pinking shears and fastened by means of iron-on tape*; 6) *faux hem*.

- The folded hem is the edge folded up once, and then again, and finished with the blind stitch, after basting.
- The rolled hem is used with the lightest fabrics, such as chiffon, voile, organdy, etc.
- The hem finished with trim is done laying a strip of silk or cotton trim over the folded hem basted along the fold.
- The edged hem is bound with ribbon, braid, or bias tape.
- The pinked hem is done on woolens and fabrics that do not fray, and requires pinking shears. A blind stitch can also be used here.
- The faux hem is used when there is not sufficient fabric to make a normal hem, attaching a strip of bias or normal tape, or directly attaching the lining to the hem, right side to right side of the fabric and turning it up by a half-centimetre.

INSERTING THE LINING

The lining has to be made using the same skirt pattern, 2 cm shorter, with darts and about a 3-cm hem.

Before attaching the waistband or the gros-grain, the lining should be inserted wrong sides together, tacked under the upper edge and basted. Match the seams and the darts of the lining and the skirt; sew the edges of the lining's opening to the zipper tape; insert any loops for hanging the skirt.

WAISTBAND

The edge of the skirt's waist can be finished: *without the waistband, with gros-grain, and with the waistband.*

For the simple edge, the waistline should be underpinned with the lining and the zipper installed only after underpinning the waist.

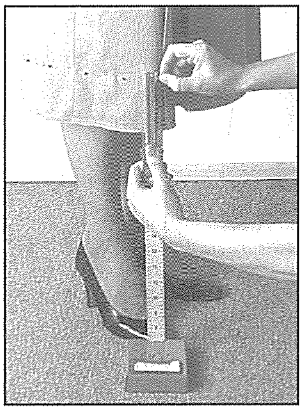
Finishing with gros-grain:

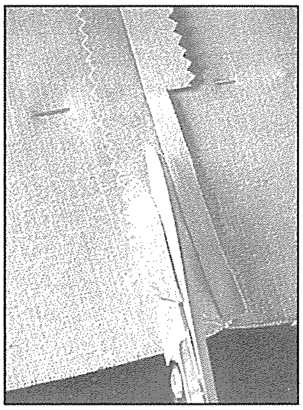
- Finish the edge of the waistline using the zigzag stitch.
- Tack the slightly stretched elastic gros-grain onto the right side of the skirt edge and baste it leaving about 2 cm free at either side of the opening.
- Anchor the narrow sides on the wrong side.
- Turn the gros-grain out on the wrong side.

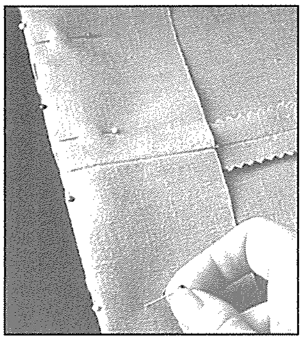
Edge finished with waistband:

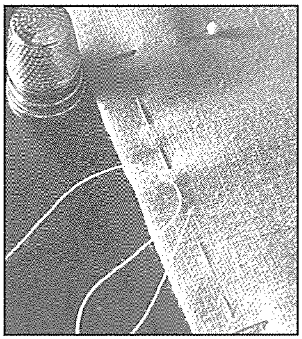
- Fasten the interfacing taking into account a seam allowance of 1.5 cm along the edge.
- Pin the right side of the waistband to the right side of the skirt.
- Turn the waistband up, iron the seam allowance towards the waistband and trim the seam allowances so that they are 5 cm along the waistband and 3 cm along the garment.
- Fold the waistband again along the central fold of the interfacing so that the waistband is wrongside out, and sew the end seams.
- Turn the waistband rightside out again and finish it sewing it all along the waistline.
- Sew a button or a hook for fastening the waistband.

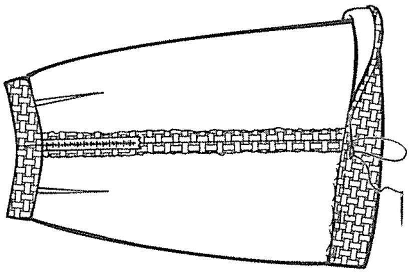
THE DRESSMAKER'S HEM

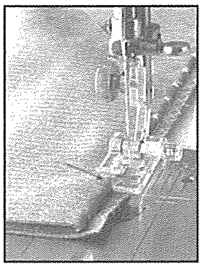

MARK THE HEM


TRIM THE SEAMS

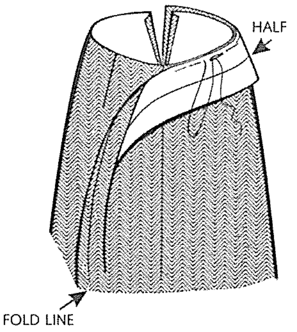

FOLD AND PIN THE HEM

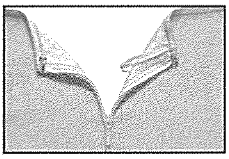

BASTE BY HAND

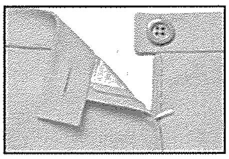

FOLDED HEM BY BLIND STITCH


BLIND STITCH

WAISTBAND FINISHING

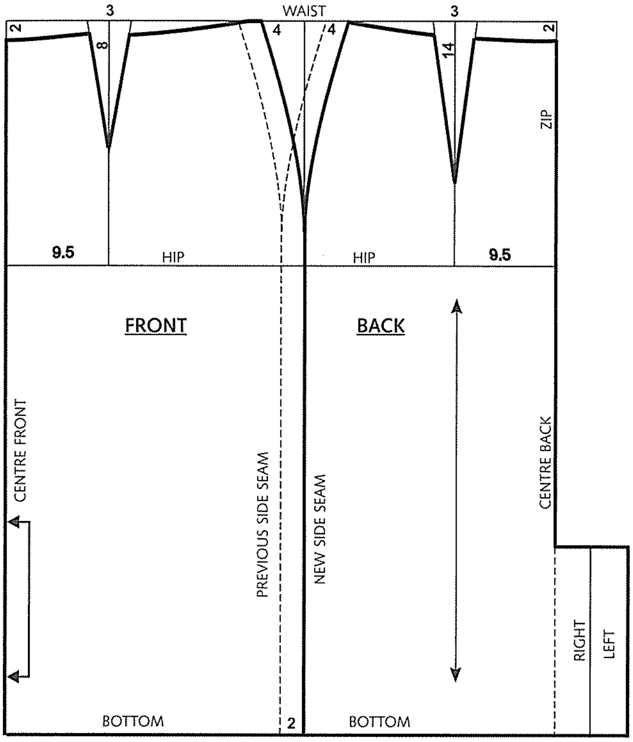


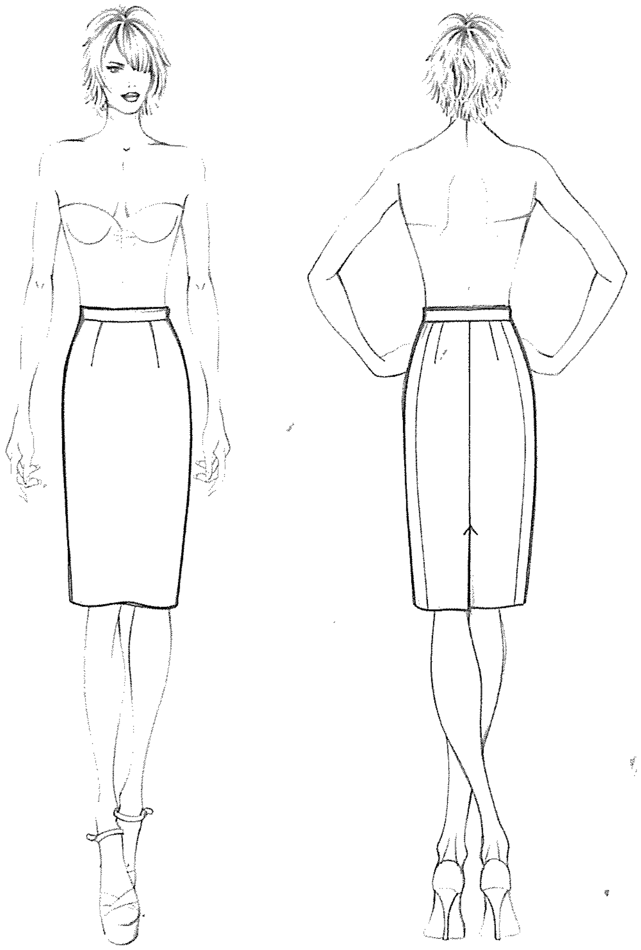

WITHOUT WAISTBAND,


WITH WAISTBAND

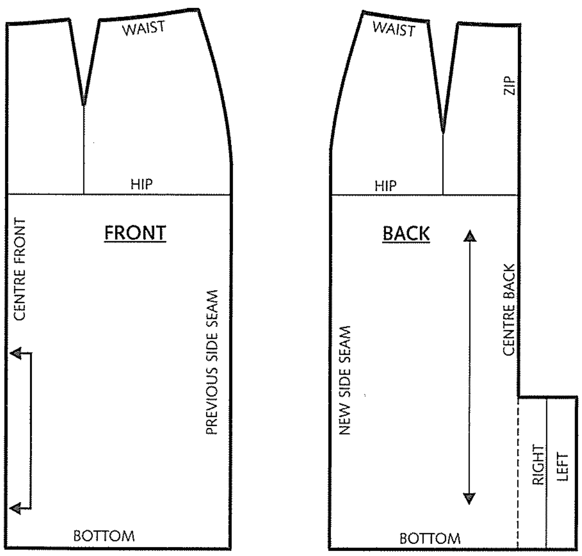
SKIRT WITH SHIFTED SIDE SEAMS

- Draw the basic pattern of the pencil skirt.
- Shift the side seam back about 1.5-2 cm.
- Reconstruct the curves as before.
- Proceed with the construction of all the pattern details.

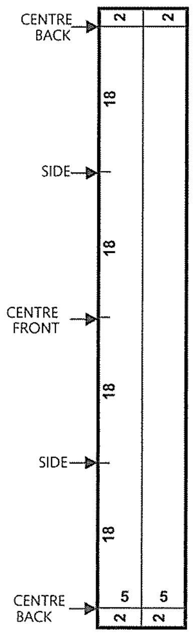

3
WAIST
3
2
8
4
4
14
2
ZIP
9.5
HIP
HIP
9.5
FRONT
BACK
CENTRE FRONT
PREVIOUS SIDE SEAM
NEW SIDE SEAM
CENTRE BACK
RIGHT
LEFT
BOTTOM
2
BOTTOM



Note: *This kind of pattern is rarely used industrially for obvious reasons of symmetry. However, it is very useful for dressmakers, since it allows a nicer fit, especially for subjects with full or prominent hips.*

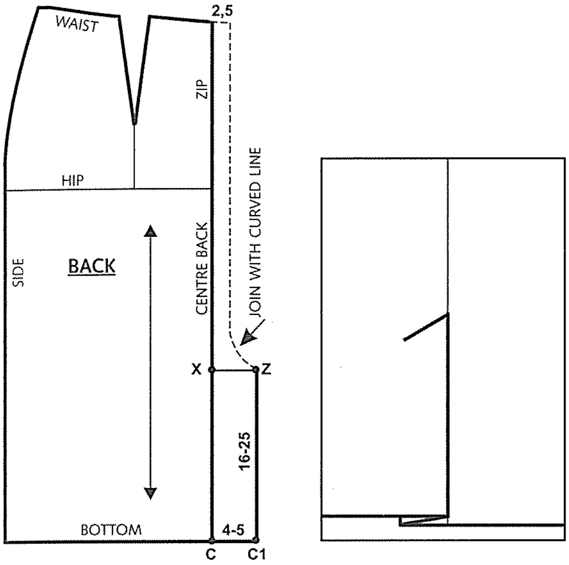

WAIST
HIP
FRONT
CENTRE FRONT
PREVIOUS SIDE SEAM
BOTTOM
WAIST
ZIP
HIP
BACK
NEW SIDE SEAM
CENTRE BACK
RIGHT
LEFT
BOTTOM

WAISTBAND

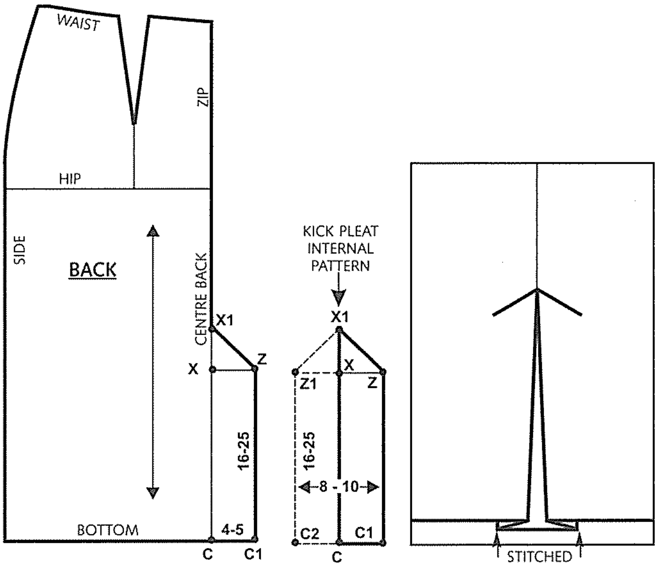

CENTRE BACK
2
2
18
SIDE
18
CENTRE FRONT
18
SIDE
18
5
5
CENTRE BACK
2
2

KICK PLEATS

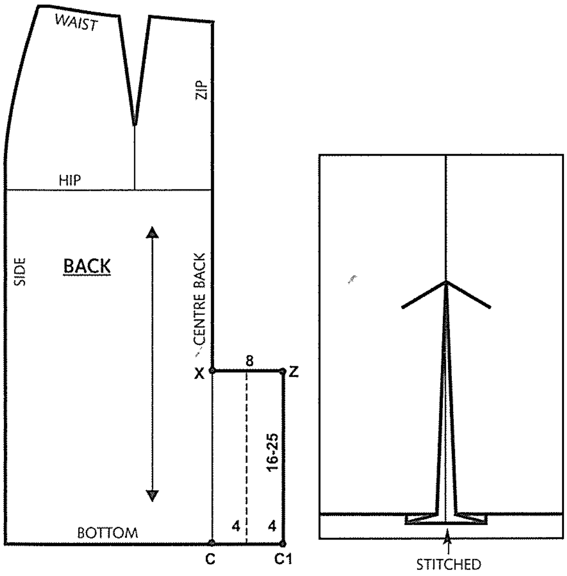
Kick pleats are pleats inserted in the lower part of the skirt, dress, or other close-fitting garments, allowing greater freedom of movement. Their length ranges from 16 to 25 centimetres, and there are various types.


WAIST
2,5
ZIP
JOIN WITH CURVED LINE
HIP
SIDE
BACK
CENTRE BACK
X
Z
16-25
BOTTOM
4-5
C
C1

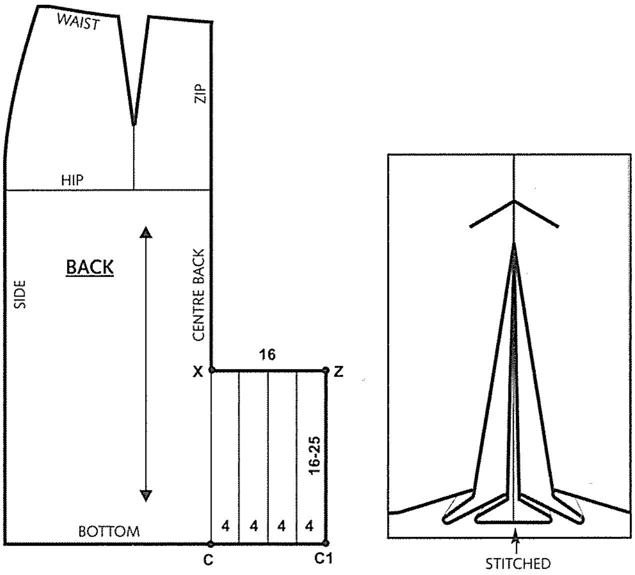
- Make an "X" at the desired height (e.g.: 20 cm).
- Move 4-5 cm from X and draw X-Z-C-C1.
- When making the seams, add 1.5 cm along the Centre Back (or the Centre Front), joining with a curved line.


WAIST
ZIP
HIP
SIDE
BACK
CENTRE BACK
X1
X
Z
16-25
BOTTOM
4-5
C
C1
KICK PLEAT INTERNAL PATTERN
X1
X
Z1
Z
16-25
8
10
C2
C1
C
STITCHED

- Make an "X" at the desired height (e.g.: 20 cm).
- Move 4-5 cm from X and draw X-Z-C-C1.
- Draw the point X1 about 4-5 cm above X.
- Copy the same C-X1-Z-C1 measurements on a double sheet of paper and make the pattern piece C2-C1-Z-X1-Z1.

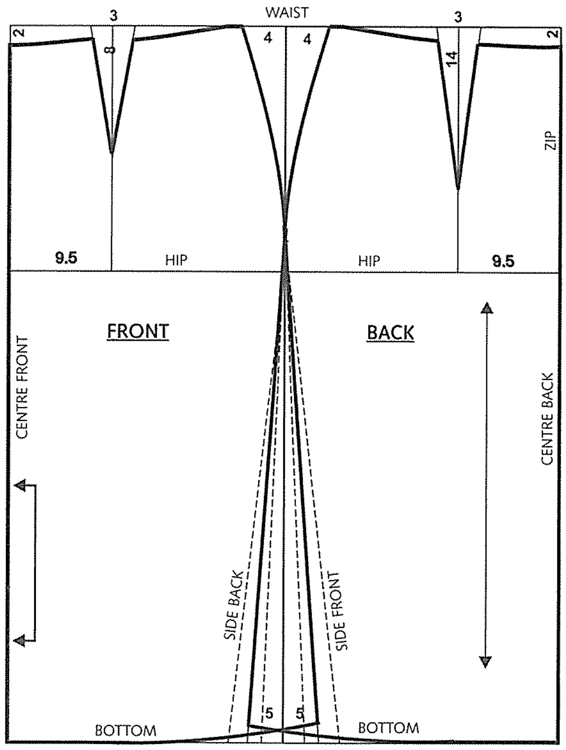

WAIST
ZIP
HIP
SIDE
BACK
CENTRE BACK
8
X
Z
16-25
BOTTOM
4
4
C
C1
STITCHED

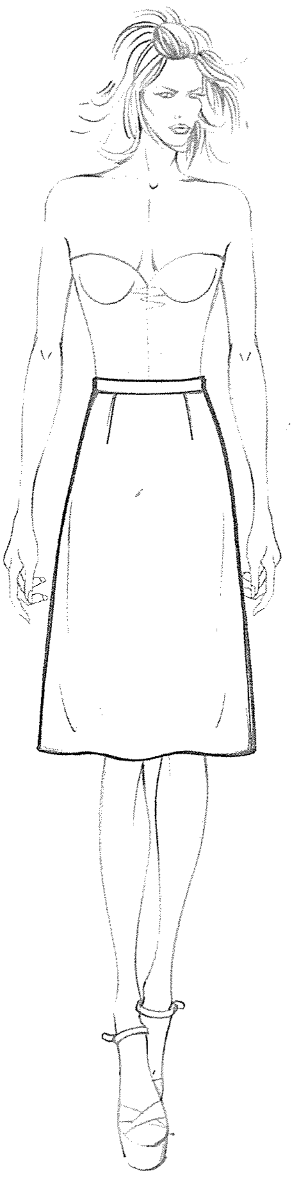
- Make an "X" at the desired height (e.g.: 20 cm).
- Move 8 cm (or as desired) from X and draw X-Z-C-C1.
- Make half of X-Z for the fold.


WAIST
ZIP
HIP
SIDE
BACK
CENTRE BACK
16
X
Z
16-25
BOTTOM
4
4
4
4
C
C1
STITCHED

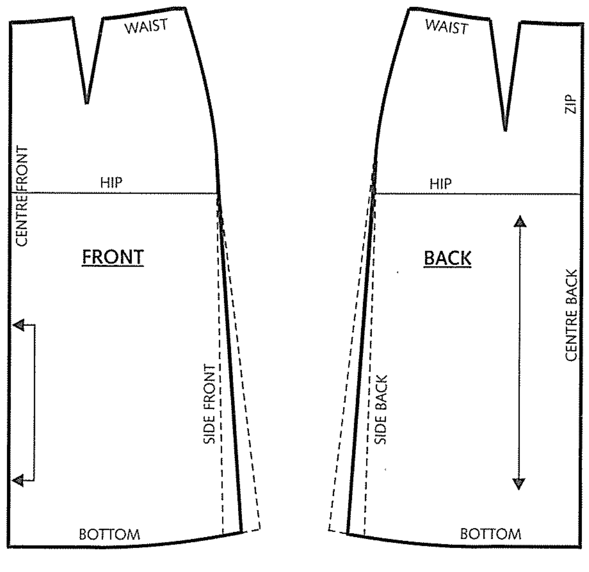
- Make an "X" at the desired height (e.g.: 20 cm).
- Move 16 to 20 cm from X and draw X-Z-C-C1.
- Divide X-Z in 4 parts for the folds.

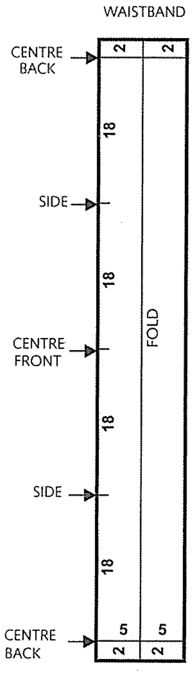
A-LINE SKIRT


WAIST
3
3
2
2
8
4
4
14
ZIP
9.5
HIP
HIP
9.5
FRONT
BACK
CENTRE FRONT
CENTRE BACK
SIDE BACK
SIDE FRONT
5
5
BOTTOM
BOTTOM



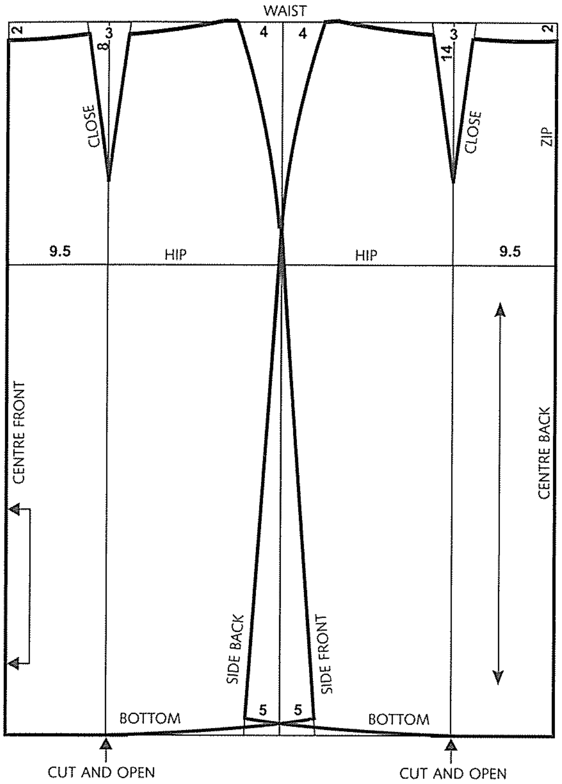
- Draw the inferior pattern of the pencil skirt.
- Move the side seam to the desired width of the hemline (3 to 6 cm).
- Correct the hem run so that it joins the side seam, checking that the side seam is long enough and has the right shape.

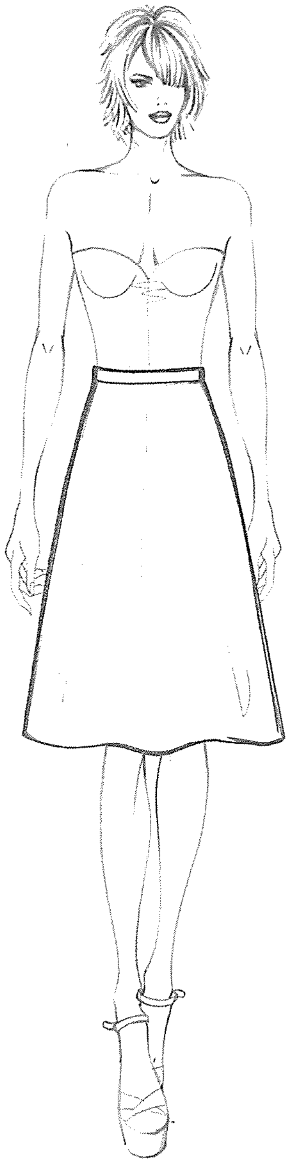

WAIST
WAIST
ZIP
CENTRE FRONT
HIP
HIP
FRONT
BACK
CENTRE BACK
SIDE FRONT
SIDE BACK
BOTTOM
BOTTOM


WAISTBAND
CENTRE BACK
2
2
18
SIDE
18
CENTRE FRONT
FOLD
18
SIDE
18
CENTRE BACK
5
5
2
2

FLARED A-LINE SKIRT

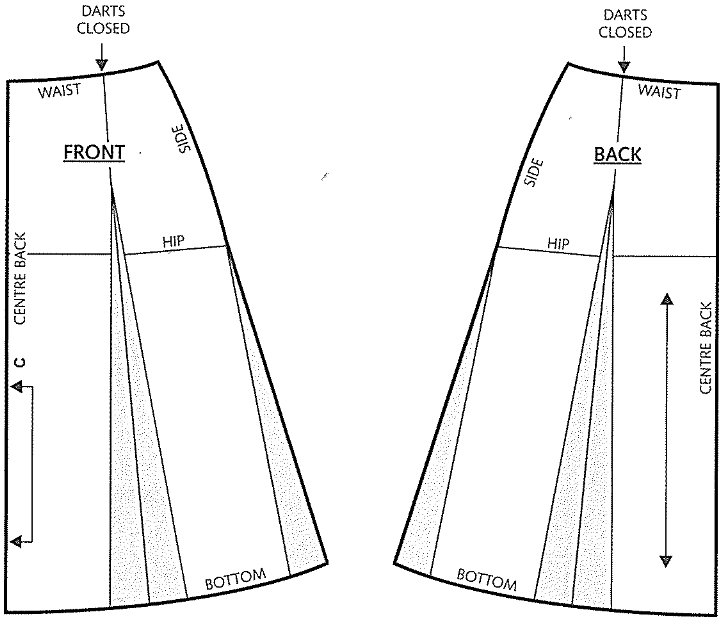
CLOSING THE WAISTLINE DARTS


WAIST
2
3
8
4
4
3
14
2
CLOSE
CLOSE
ZIP
9.5
HIP
HIP
9.5
CENTRE FRONT
CENTRE BACK
SIDE BACK
SIDE FRONT
5
5
BOTTOM
BOTTOM
CUT AND OPEN
CUT AND OPEN

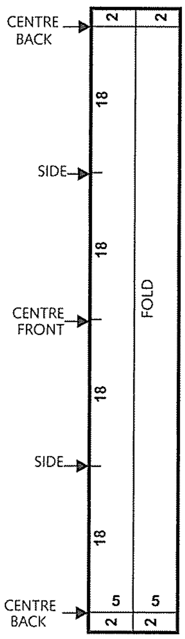


To get this kind of fullness, you need to:

- Make the tips of the front and back darts the same length from the waistline.
- Draw a straight line perpendicular to the waist, running through the centre of the front and back darts.
- Cut along the lines up to the darts.
- Close the darts and open out at the hemline.
- Correct the hem run.

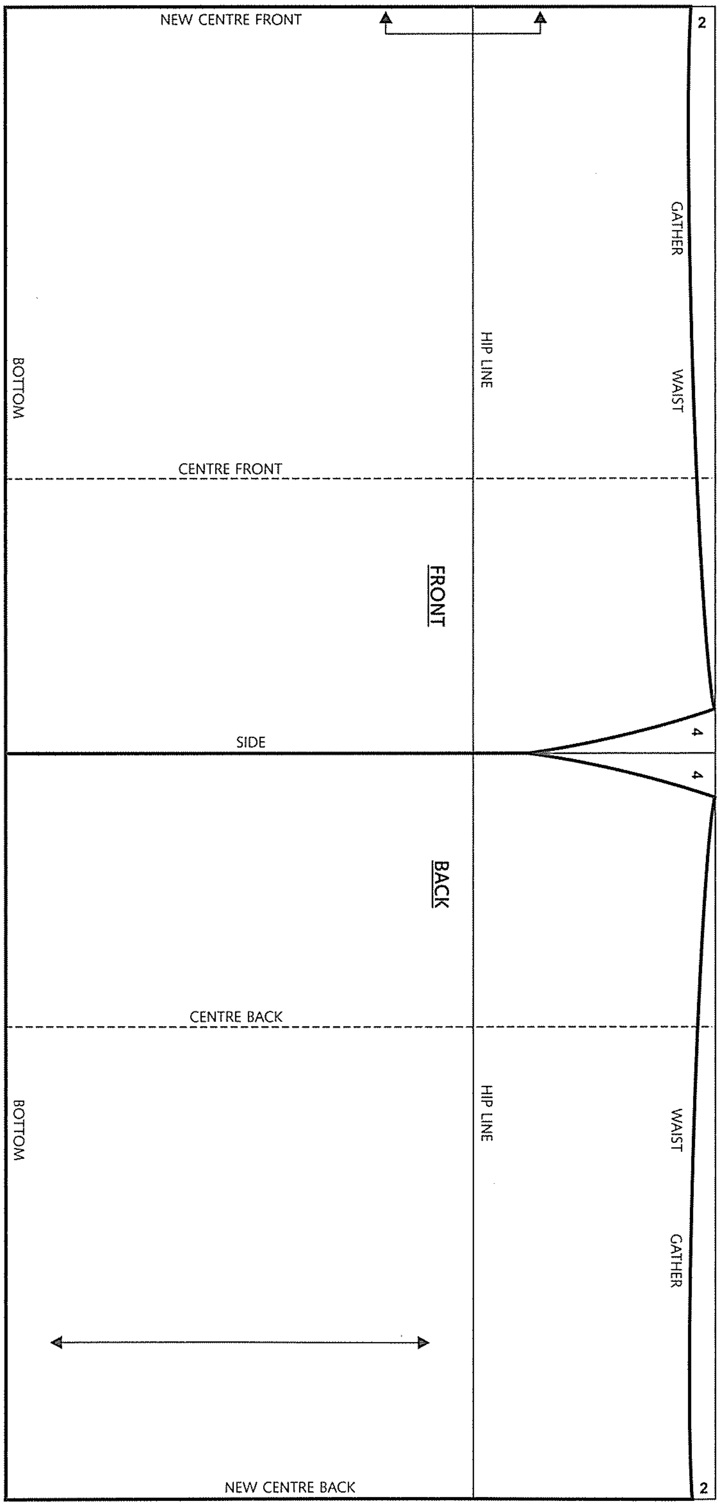

DARTS CLOSED
WAIST
FRONT
SIDE
HIP
CENTRE BACK
C
BOTTOM
DARTS CLOSED
WAIST
BACK
SIDE
HIP
CENTRE BACK
BOTTOM

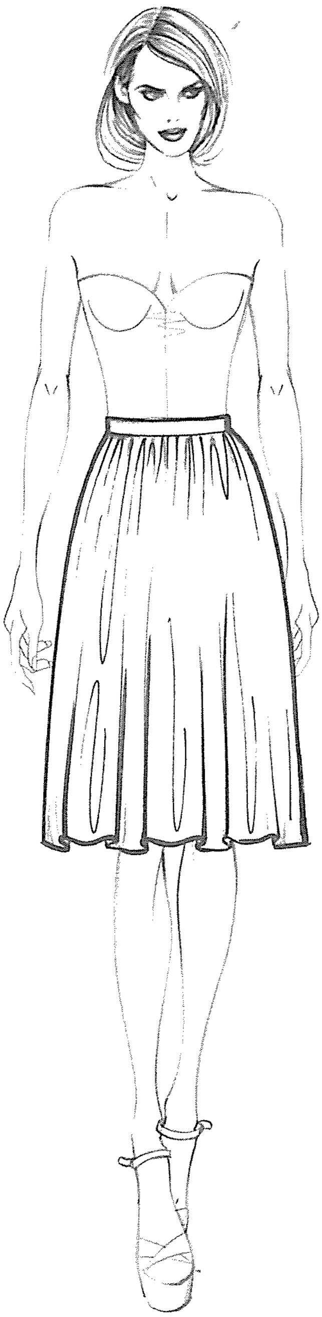
WAISTBAND

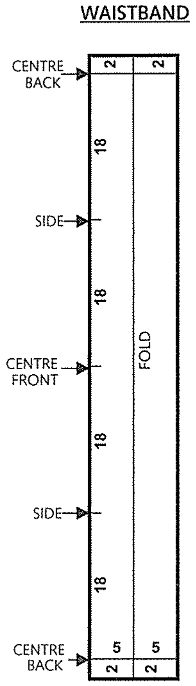

CENTRE BACK
2
2
18
SIDE
18
CENTRE FRONT
FOLD
18
SIDE
18
5
5
CENTRE BACK
2
2

GATHERED SKIRT

- Draw a rectangle the horizontal sides of which are equal to the desired length of the skirt, and the vertical sides equal to the hip circumference plus the desired fullness of the gathers.
- To give a neater line to the skirt, 2-4 cm can be removed on the side seams at the waist, shaping the waistline 1.5-2 cm.

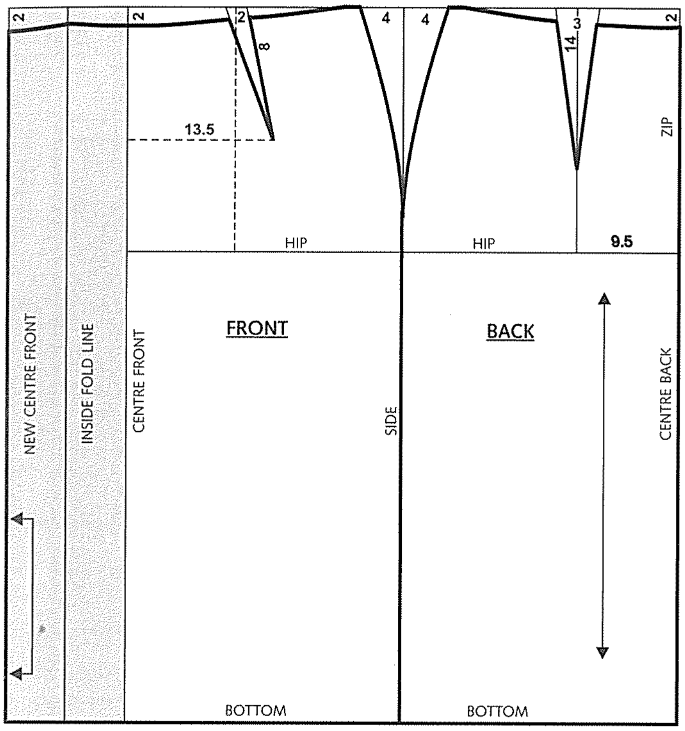

NEW CENTRE FRONT
2
GATHER
HIP LINE
WAIST
BOTTOM
CENTRE FRONT
FRONT
SIDE
4
4
BACK
CENTRE BACK
BOTTOM
HIP LINE
WAIST
GATHER
NEW CENTRE BACK
2

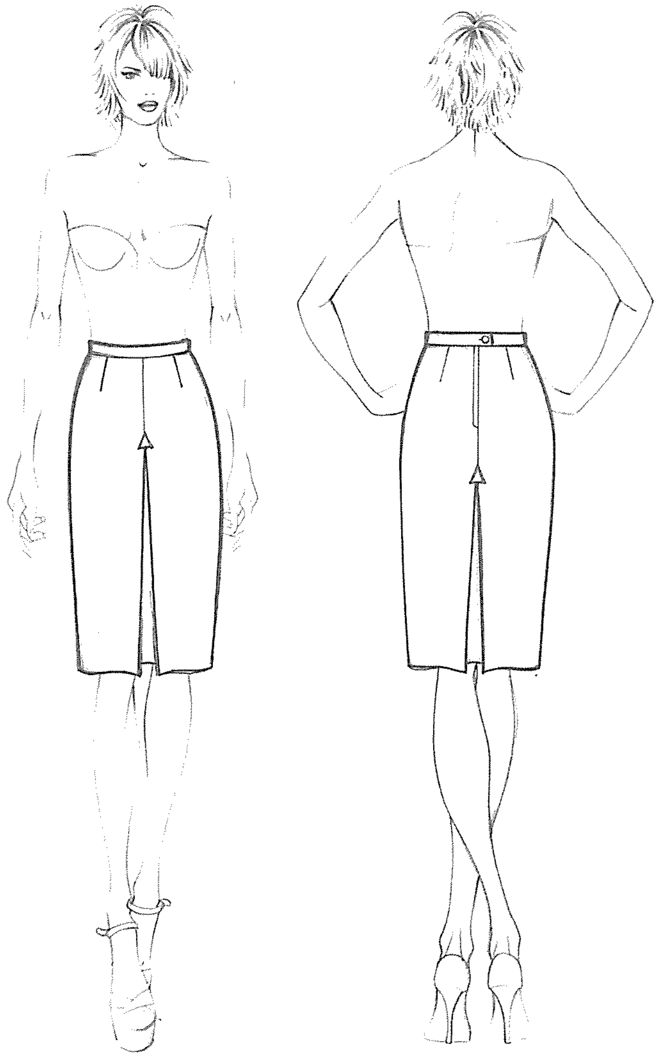


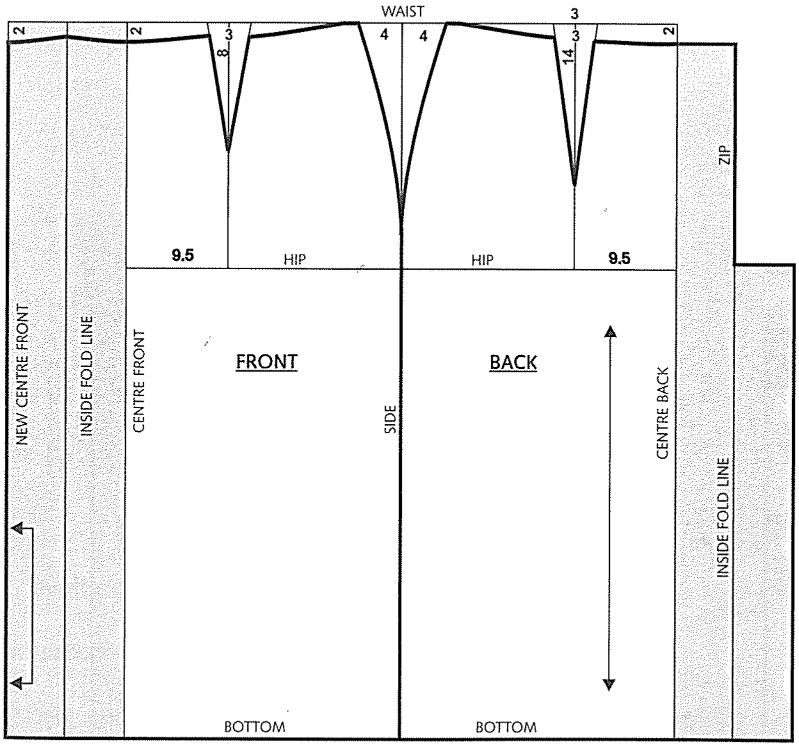

WAISTBAND
CENTRE BACK
2
2
18
SIDE
18
CENTRE FRONT
FOLD
18
SIDE
18
5
5
CENTRE BACK
2
2

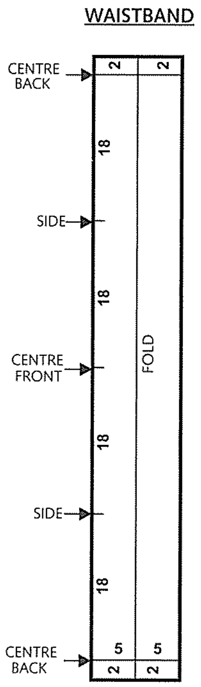
SKIRT WITH CENTRAL INVERTED PLEATS

- Draw the basic pattern of the pencil skirt.
- Make the extension of the centre front for the inverted pleat, measuring 4 + 4 or 5 + 5 cm.
- If the same motif is desired in the back, follow the same procedure as the front, leaving a space of half the zipper length between the bottom of the zipper and the top of the pleat.


2
2
2
8
13.5
4
4
3
14
2
ZIP
HIP
HIP
9.5
NEW CENTRE FRONT
INSIDE FOLD LINE
CENTRE FRONT
FRONT
BACK
SIDE
CENTRE BACK
BOTTOM
BOTTOM

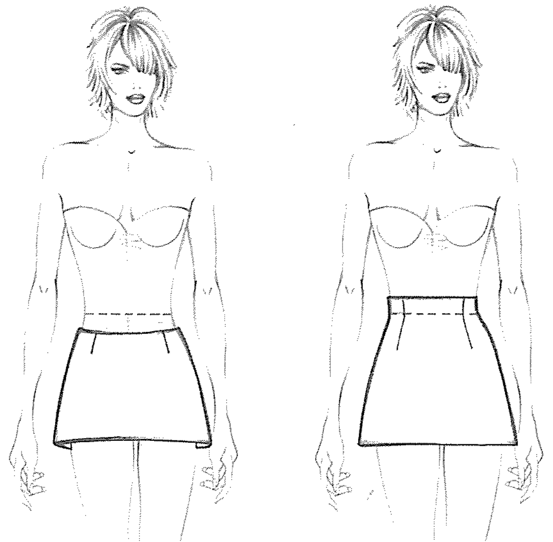


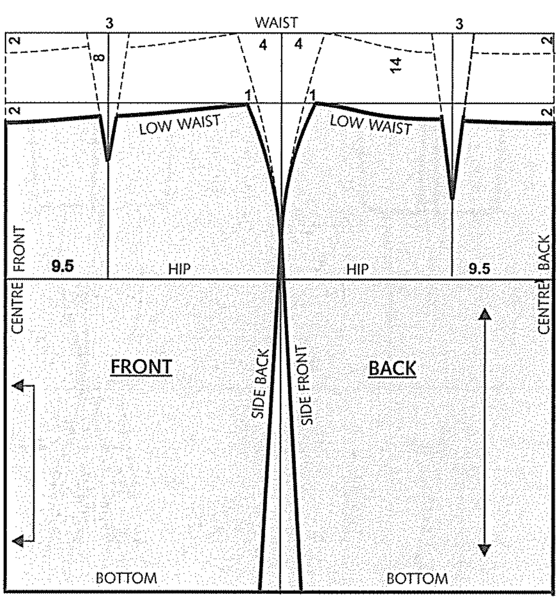

WAIST
2
2
3
8
4
4
3
3
14
2
ZIP
9.5
HIP
HIP
9.5
NEW CENTRE FRONT
INSIDE FOLD LINE
CENTRE FRONT
FRONT
BACK
SIDE
CENTRE BACK
INSIDE FOLD LINE
BOTTOM
BOTTOM

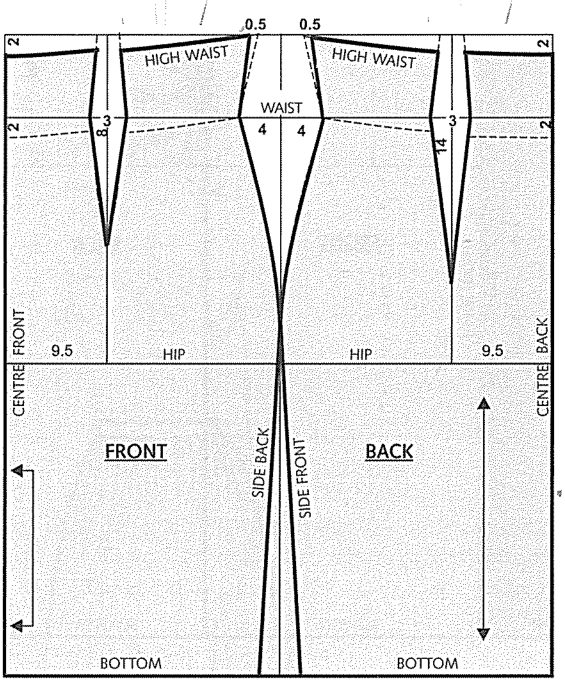

WAISTBAND
CENTRE BACK
2
2
18
SIDE
18
CENTRE FRONT
FOLD
18
SIDE
18
CENTRE BACK
5
5
2
2

HIGH- AND LOW-WAISTED SKIRT

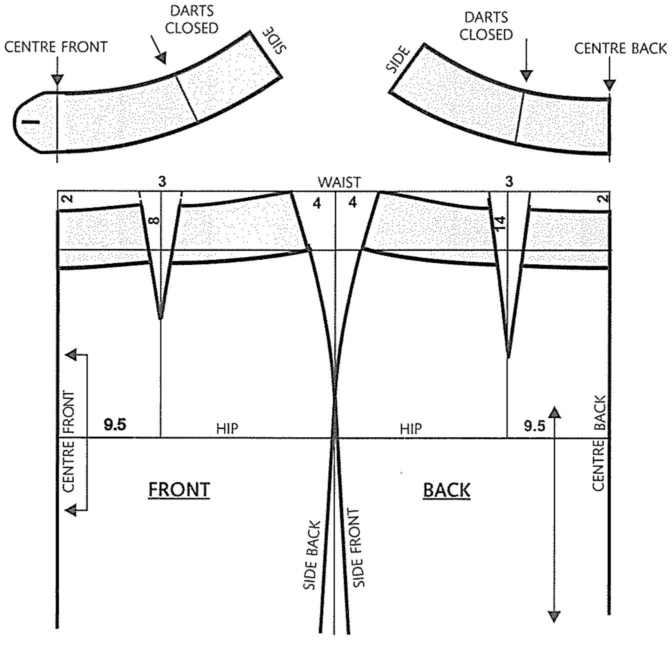
- Draw the basic pattern of the pencil skirt.
- Raise or lower the waistline to the desired degree and reshape the side seams and the waist darts.
- Low-waisted skirt: Take the waist points in 0.5-1 cm at the sides, for a snugger fit.
- High-waisted skirt: Take the waist points in 0.5 cm at the sides, and draw the waist darts in accordance with the exact measurement of the waist circumference.
- Make the zipper placket, especially for the high-waisted skirt.

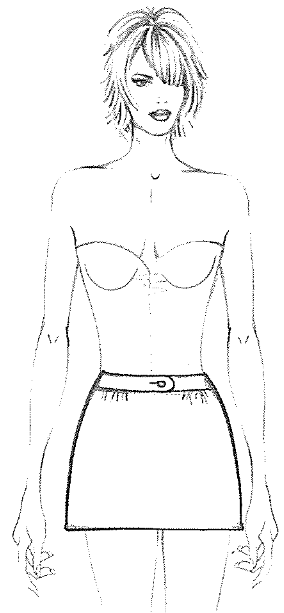



WAIST
3
3
2
8
4
4
14
2
1
1
2
LOW WAIST
LOW WAIST
2
CENTRE FRONT
9.5
HIP
HIP
9.5
CENTRE BACK
FRONT
SIDE BACK
SIDE FRONT
BACK
BOTTOM
BOTTOM


0.5
0.5
2
HIGH WAIST
HIGH WAIST
2
WAIST
2
3
8
4
4
3
14
2
CENTRE FRONT
9.5
HIP
HIP
9.5
CENTRE BACK
FRONT
SIDE BACK
SIDE FRONT
BACK
BOTTOM
BOTTOM

WAISTBAND CUT TO SHAPE

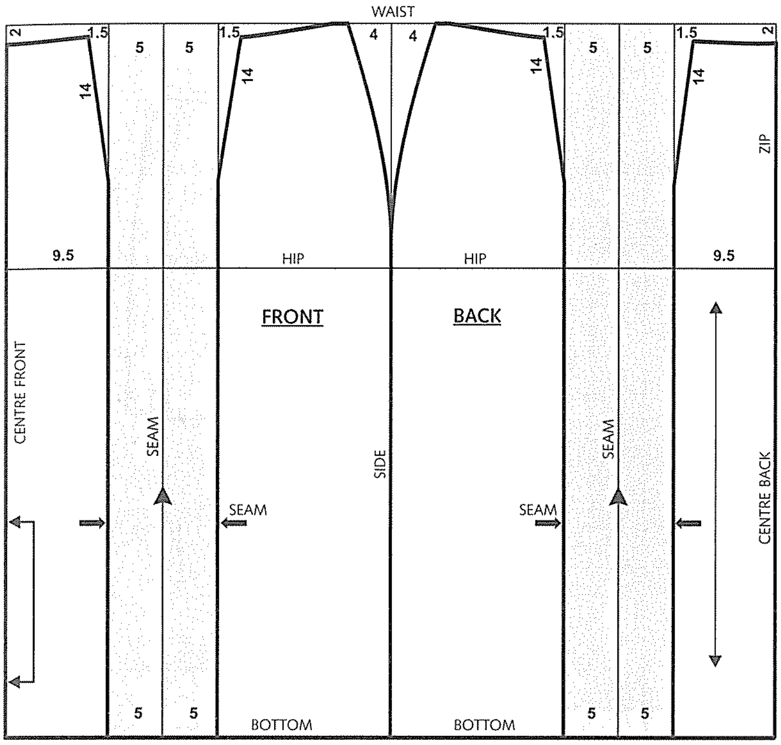

DARTS CLOSED
CENTRE FRONT
SIDE
DARTS CLOSED
SIDE
CENTRE BACK
3
WAIST
3
2
8
4
4
14
2
CENTRE FRONT
9.5
HIP
HIP
9.5
CENTRE BACK
FRONT
BACK
SIDE BACK
SIDE FRONT

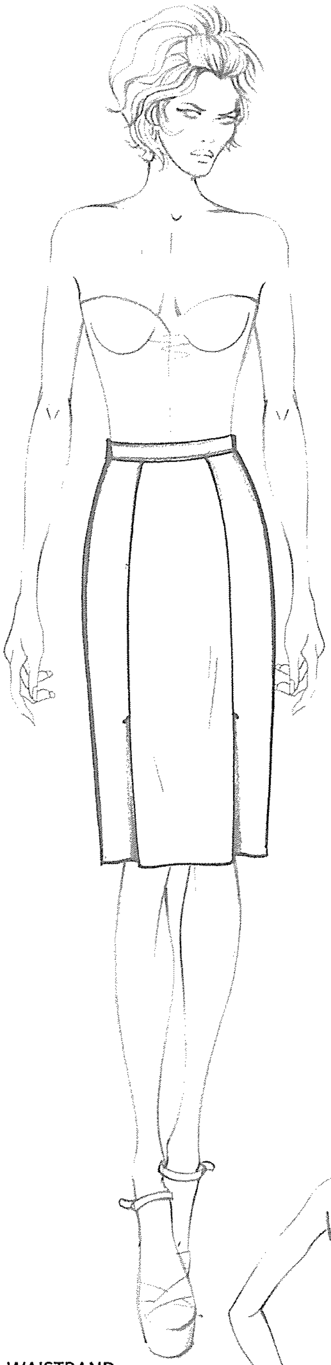


- Draw the waistband, dropping the desired distance from the waist point.
- Take up the two parts with the pattern paper and close the darts.
- Position the waistband pattern pieces on the fabric, placing the back centre on the straight grain of a doubled layer.

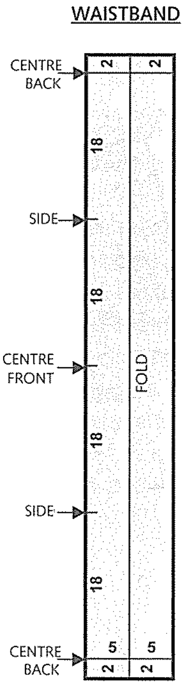
SKIRT WITH TWO PLEATS

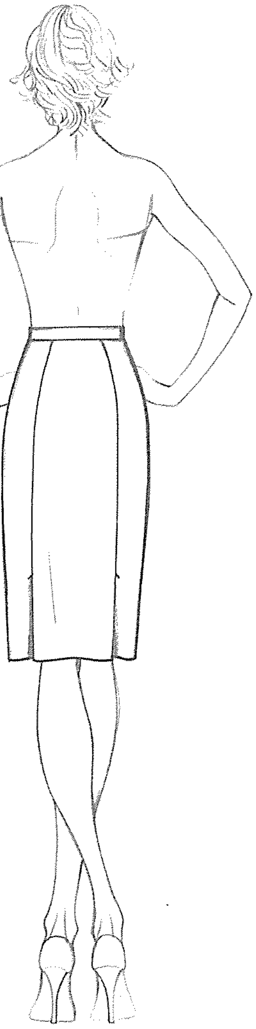
IN THE FRONT OR BACK

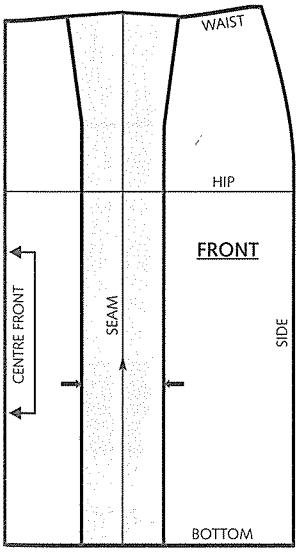

WAIST
2
1.5
14
5
5
1.5
14
4
4
14
1.5
5
5
1.5
14
2
ZIP
9.5
HIP
HIP
9.5
FRONT
BACK
CENTRE FRONT
SEAM
SIDE
SEAM
CENTRE BACK
SEAM
SEAM
5
5
BOTTOM
BOTTOM
5
5

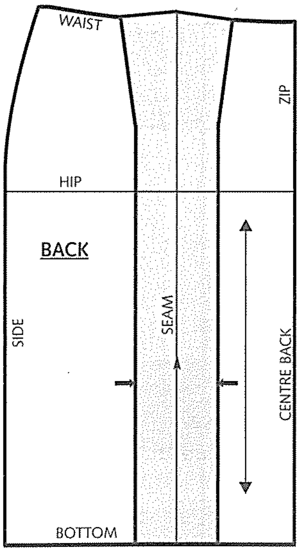


- Draw the basic pattern of the pencil skirt.
- Extend the line of the darts centre front and back at the bottom.
- Make the tips of the darts the same length (14 cm).
- Cut along these lines, move and leave the centimetres for the pleat (in this case 5 + 5 cm).
- Indicate where the pleat seam is to end.


WAISTBAND
CENTRE BACK
2
2
18
SIDE
18
CENTRE FRONT
FOLD
18
SIDE
18
CENTRE BACK
5
5
2
2

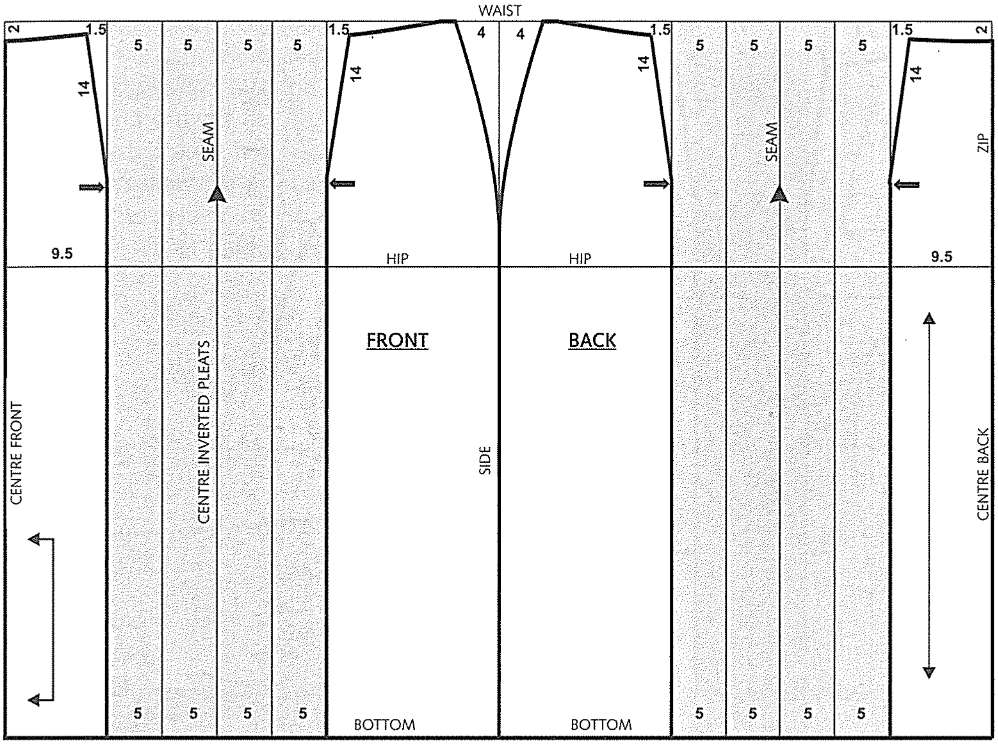


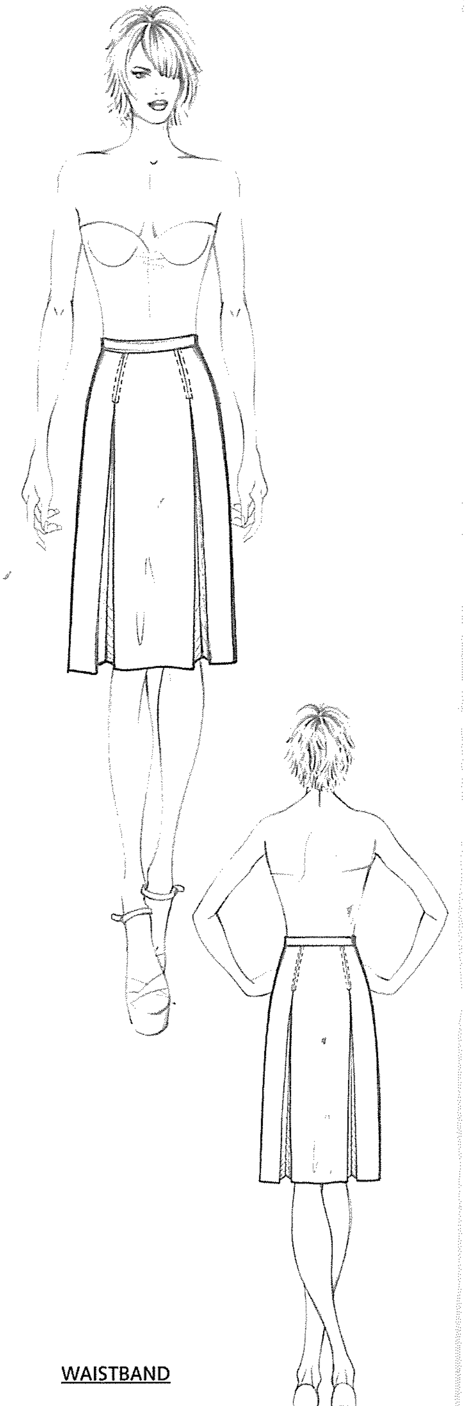

WAIST
HIP
FRONT
CENTRE FRONT
SEAM
SIDE
BOTTOM


WAIST
ZIP
HIP
BACK
SIDE
SEAM
CENTRE BACK
BOTTOM

SKIRT WITH TWO INVERTED PLEATS

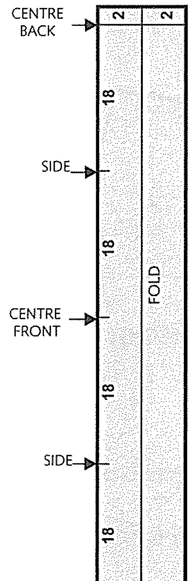
IN THE FRONT OR THE BACK

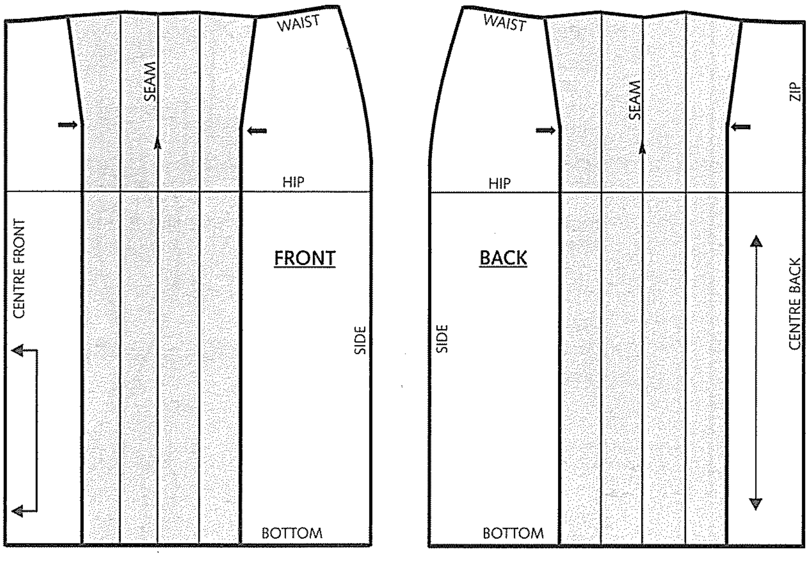

WAIST
2
1.5
5
5
5
5
1.5
4
4
1.5
5
5
5
5
1.5
2
14
14
14
14
SEAM
SEAM
ZIP
9.5
HIP
HIP
9.5
FRONT
BACK
CENTRE FRONT
CENTRE INVERTED PLEATS
SIDE
CENTRE BACK
5
5
5
5
BOTTOM
BOTTOM
5
5
5
5



- Draw the basic pattern of the pencil skirt.
- Extend the line of the darts centre front and back at the bottom.
- Make the tips of the darts the same length (14 cm).
- Cut along that line, move and leave the allowance for the pleat (in this case 5+5+5+5 cm, for the inverted pleat).
- Indicate where the pleat seam is to end.

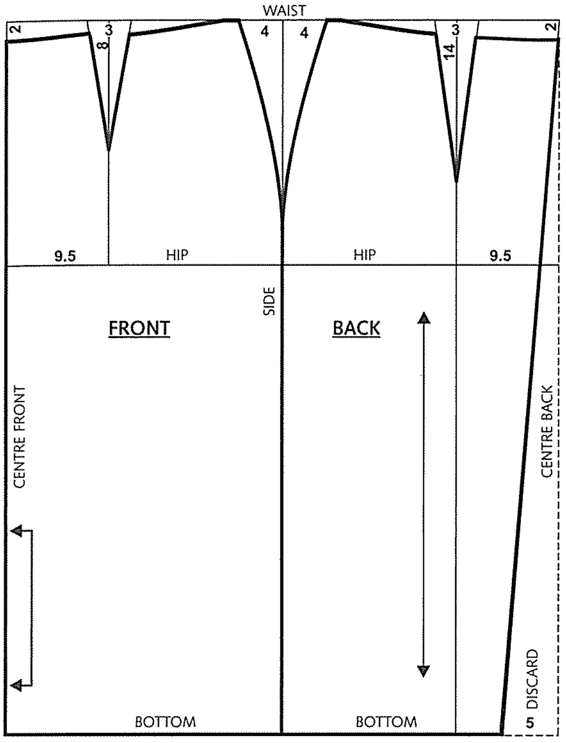
WAISTBAND

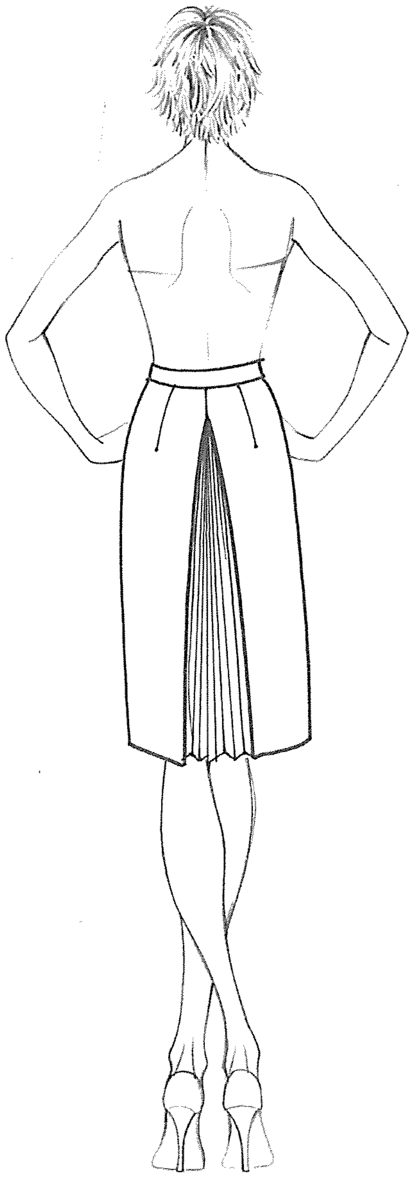

CENTRE BACK
2
2
18
SIDE
18
FOLD
CENTRE FRONT
18
SIDE
18
CENTRE BACK
5
5
2
2

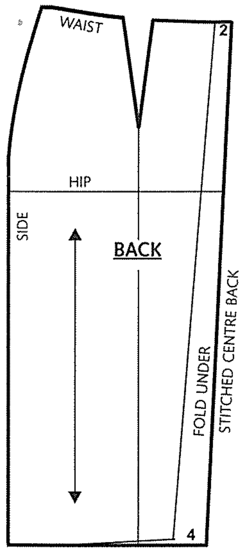

WAIST
SEAM
HIP
CENTRE FRONT
FRONT
SIDE
BOTTOM
WAIST
SEAM
ZIP
HIP
BACK
SIDE
CENTRE BACK
BOTTOM

SKIRT WITH ACCORDIAN PLEATED PANEL

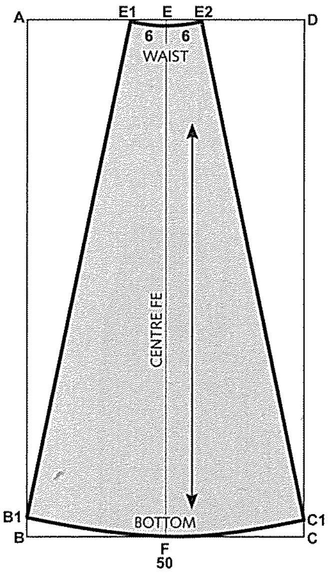
IN THE BACK


WAIST
2
3
8
4
4
3
14
2
9.5
HIP
HIP
9.5
SIDE
FRONT
BACK
CENTRE FRONT
CENTRE BACK
DISCARD
5
BOTTOM
BOTTOM

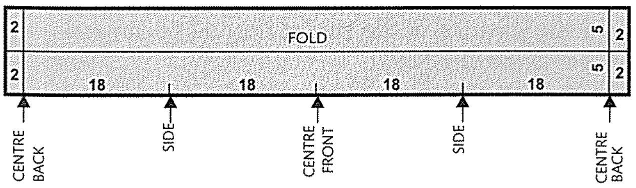



WAIST
2
HIP
SIDE
BACK
FOLD UNDER
STITCHED CENTRE BACK
4

SEGMENT TO BE PLEATED


A
E1
E
E2
D
6
6
WAIST
CENTRE FE
B1
B
BOTTOM
F
50
C1
C

WAISTBAND

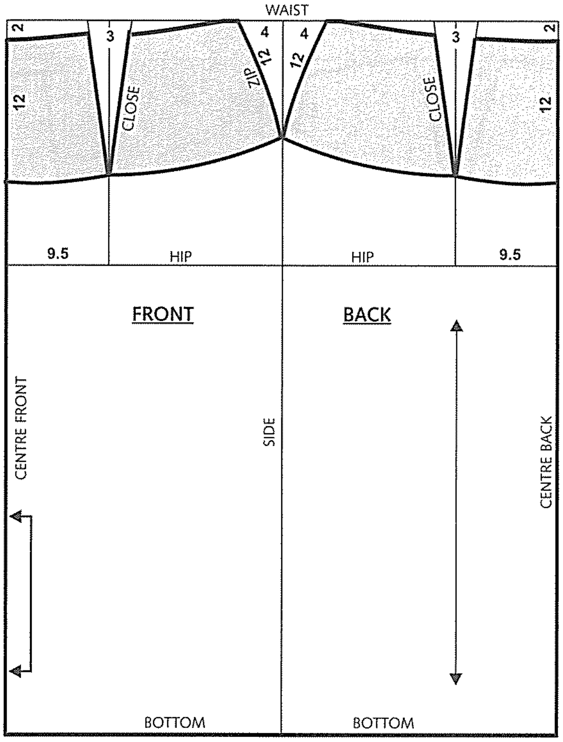

2
2
FOLD
5
2
5
2
18
18
18
18
CENTRE BACK
SIDE
CENTRE FRONT
SIDE
CENTRE BACK

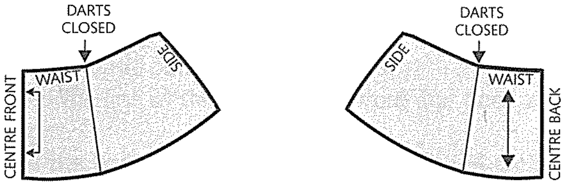
- Draw the basic pattern of the pencil skirt.
- Reduce the centre back hem by 5 cm, or the desired distance.
- Tip the new centre back by 4 cm at the bottom and 2 cm at the waistline to shape the half-pleat.

SEGMENT TO BE PLEATED

- Draw a rectangle A-B-C-D, with:
- A-B equal to the length of the skirt (65 cm).
- B-C equal to the desired width of the segment, which can vary depending on the type of fabric and the length of the skirt (in this case 50 cm).
- Draw E-F, where E is midway between A-D.
- E-E1 and E-E2 6 cm.
- Draw E1-B1 and E2-C1 with the same length as E-F.

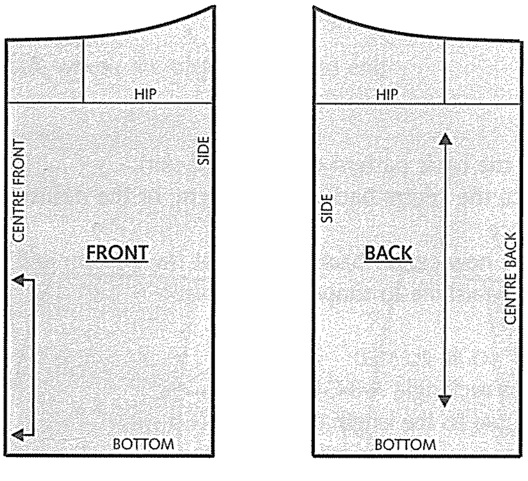
SKIRT WITH YOKE


WAIST
2
3
4
4
3
2
12
CLOSE
ZIP 12
12
CLOSE
12
9.5
HIP
HIP
9.5
FRONT
BACK
CENTRE FRONT
SIDE
CENTRE BACK
BOTTOM
BOTTOM

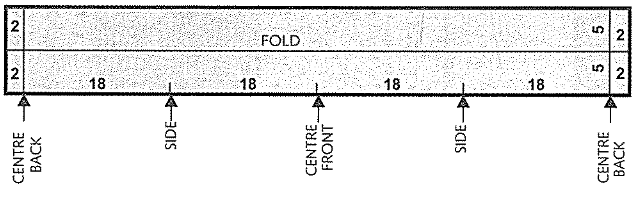

DARTS
CLOSED
WAIST
SIDE
CENTRE FRONT
DARTS
CLOSED
SIDE
WAIST
CENTRE BACK

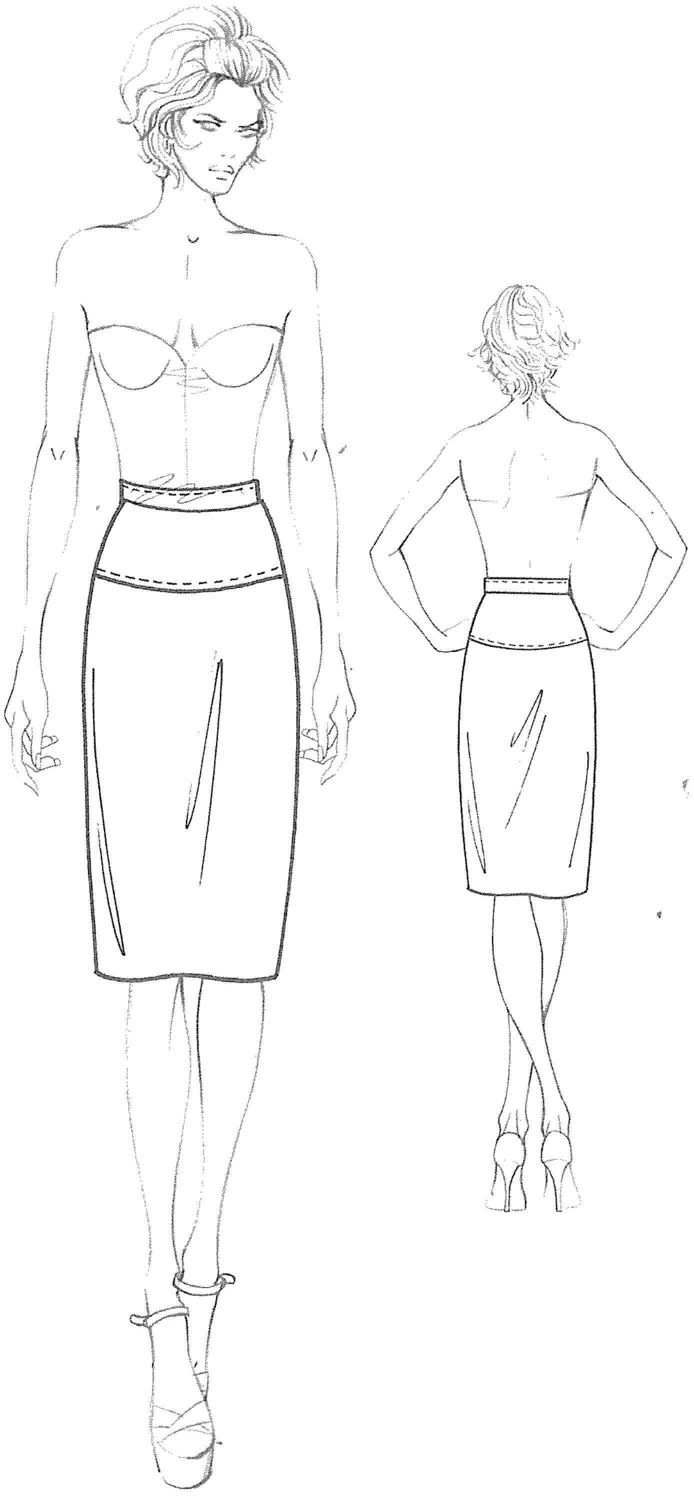
YOKE FRONT

YOKE BACK


HIP
CENTRE FRONT
SIDE
FRONT
BOTTOM
HIP
SIDE
BACK
CENTRE BACK
BOTTOM

WAISTBAND


2
FOLD
5
2
2
5
2
18
18
18
18
CENTRE BACK
SIDE
CENTRE FRONT
SIDE
CENTRE BACK

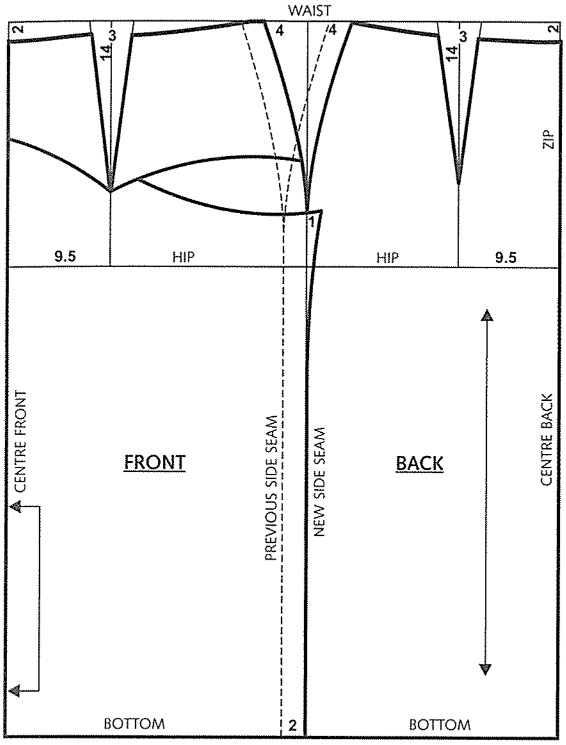


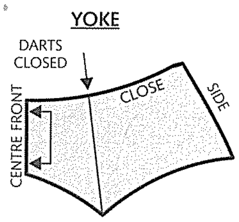
The yoke is a cut made on the upper part of the skirt or the trousers, between the hip line and the waist.
Yokes can have different shapes and different dimensions.
The yoke in this pattern is simple, and is 12 cm high.

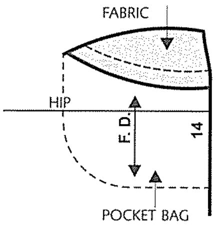
- Draw the basic pattern of the pencil skirt.
- Draw the yoke line at the desired height (12 cm) and parallel to the waistline.
- Give the darts the same height as the yoke, bearing in mind that they should never extend beyond it.
- Cut the yoke and close the darts.

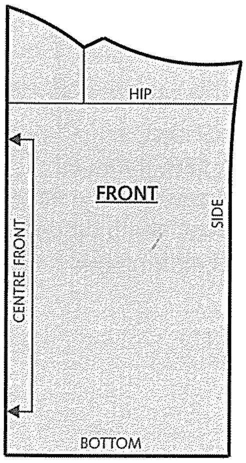
SKIRT WITH SHAPED YOKE

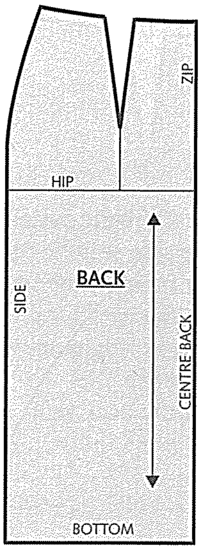
AND SEAM MOVED TO THE BACK

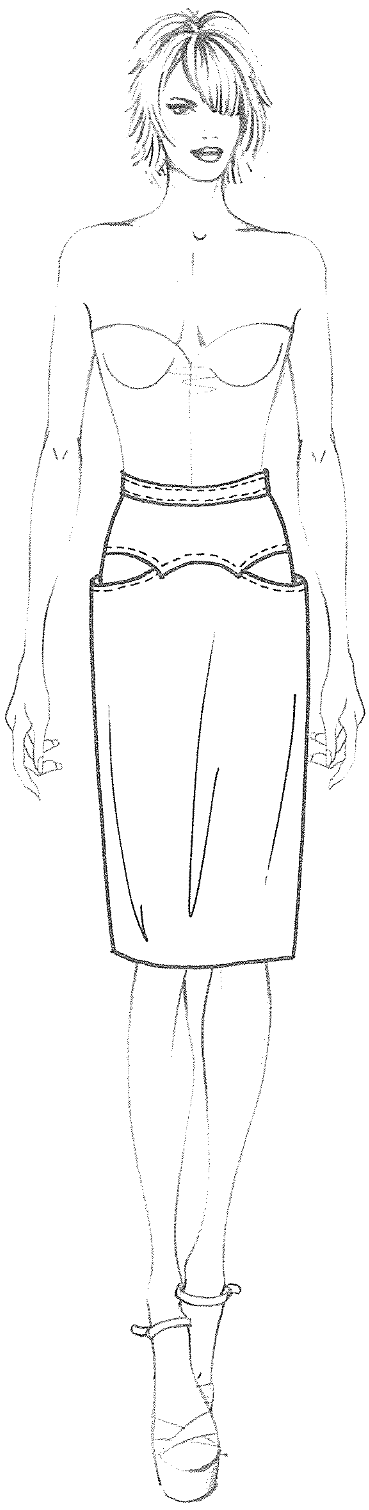

WAIST
2
3
14
4
4
3
14
2
ZIP
1
9.5
HIP
HIP
9.5
CENTRE FRONT
FRONT
PREVIOUS SIDE SEAM
NEW SIDE SEAM
BACK
CENTRE BACK
BOTTOM
2
BOTTOM

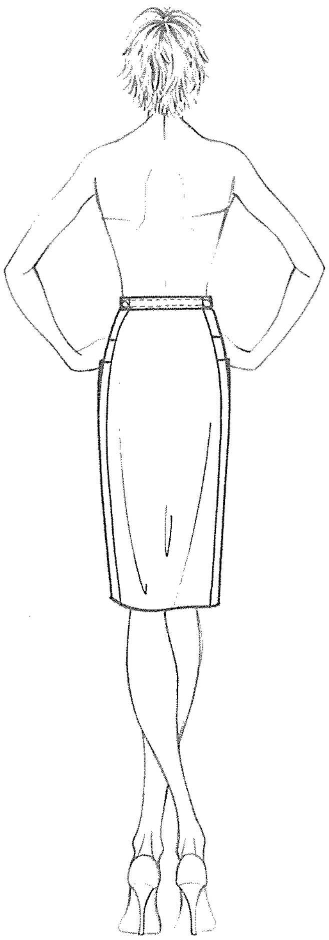

YOKE
DARTS CLOSED
CLOSE
SIDE
CENTRE FRONT

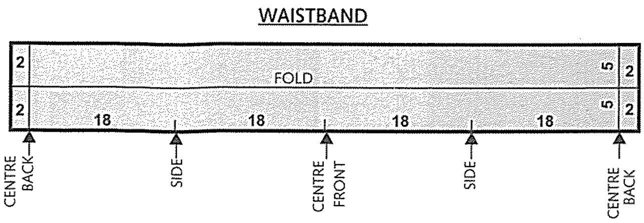

FABRIC
HIP
F. D.
14
POCKET BAG


HIP
FRONT
CENTRE FRONT
SIDE
BOTTOM


ZIP
HIP
SIDE
BACK
CENTRE BACK
BOTTOM

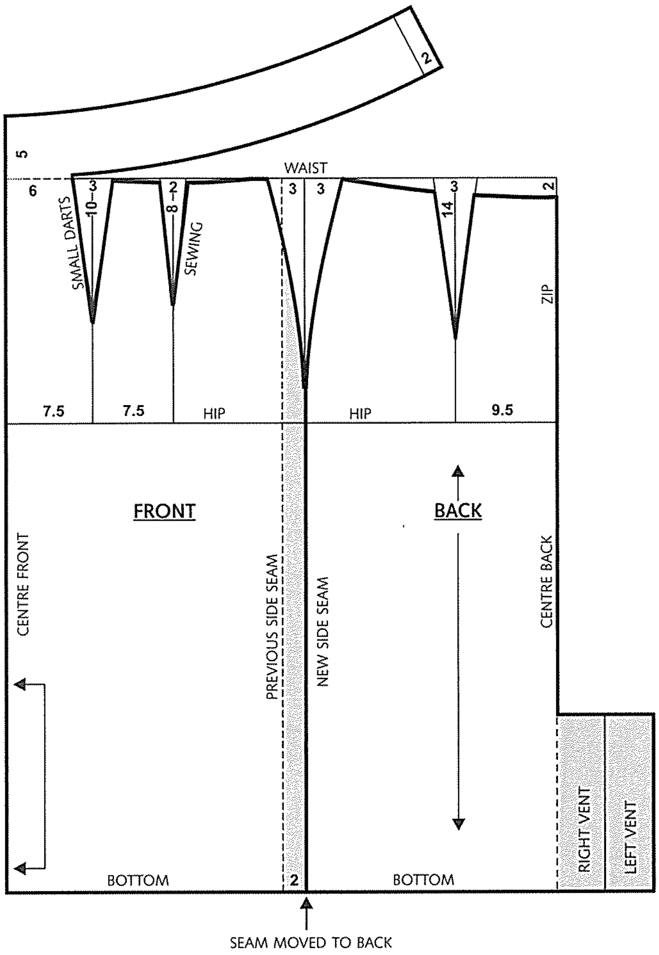


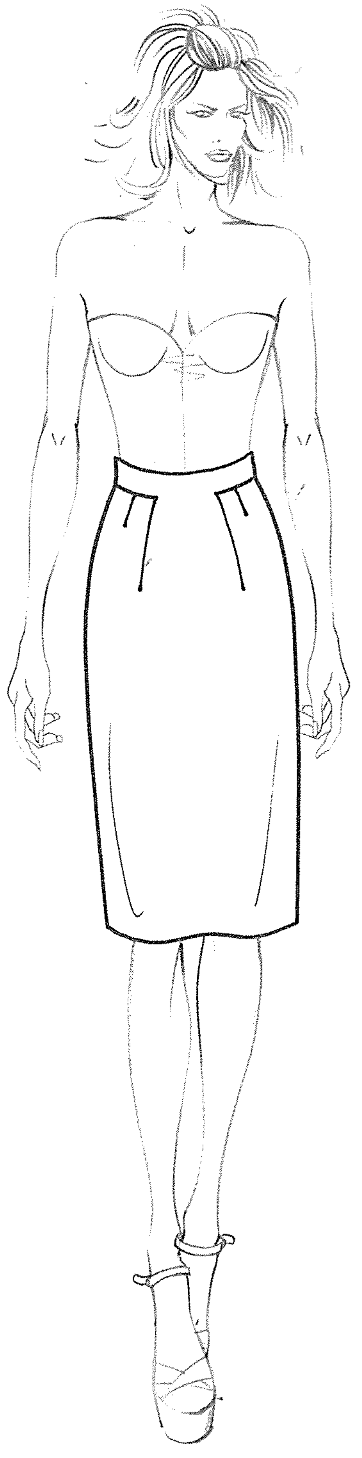



WAISTBAND
2
FOLD
5
2
2
18
18
18
18
5
2
CENTRE BACK
SIDE
CENTRE FRONT
SIDE
CENTRE BACK

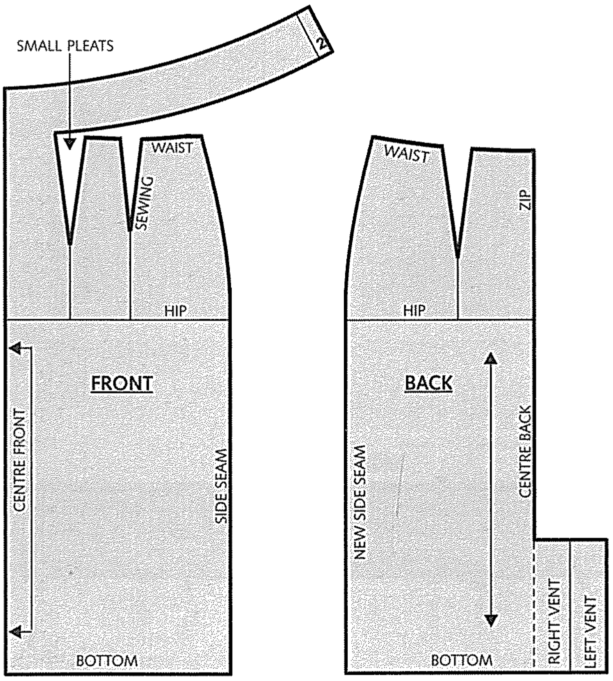
SKIRT WITH INTEGRAL WAISTBAND

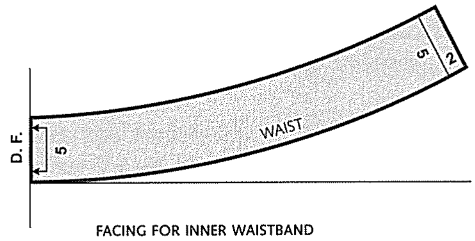
AT THE FRONT


2
5
6
WAIST
SMALL DARTS
3
10
2
8
SEWING
3
3
14
3
2
ZIP
7.5
7.5
HIP
HIP
9.5
FRONT
BACK
CENTRE FRONT
PREVIOUS SIDE SEAM
NEW SIDE SEAM
CENTRE BACK
RIGHT VENT
LEFT VENT
BOTTOM
2
BOTTOM
SEAM MOVED TO BACK



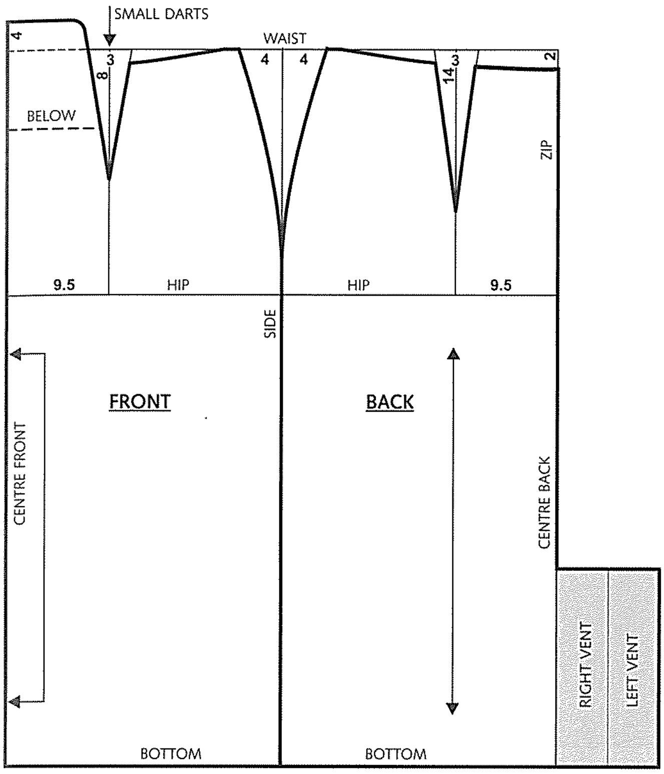
- Draw the basic pattern of the pencil skirt.
- Move side seam 2 cm to the back part, if desired.
- Draw on front the second dart as shown on the pattern.
- Draw the waistband from centre front, width desired (5 cm) and with length equal to the waist circumference + 2 cm for overlap.
- Draw the back vent.

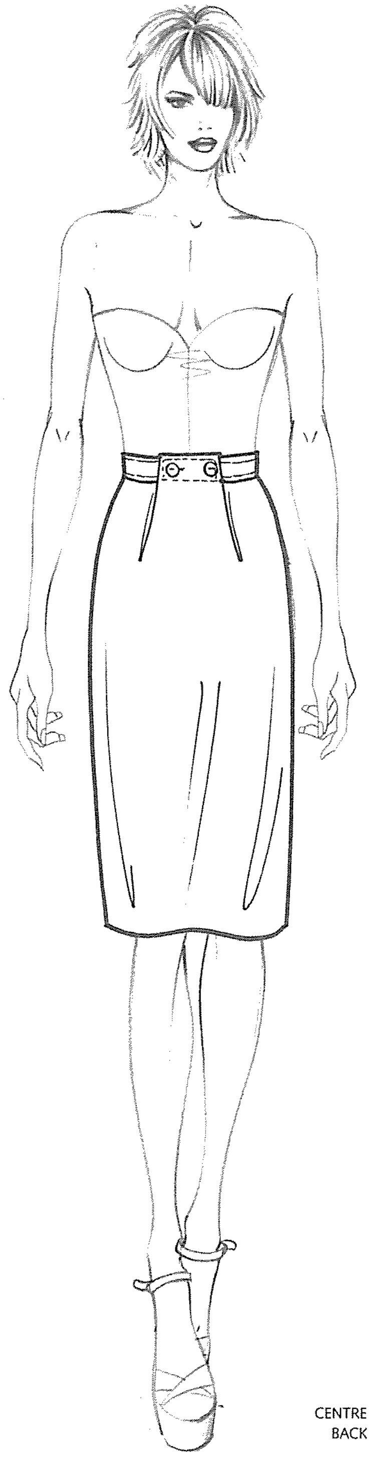

SMALL PLEATS
2
WAIST
SEWING
HIP
FRONT
CENTRE FRONT
SIDE SEAM
BOTTOM
WAIST
ZIP
HIP
BACK
NEW SIDE SEAM
CENTRE BACK
RIGHT VENT
LEFT VENT
BOTTOM


D. F.
5
WAIST
5
2

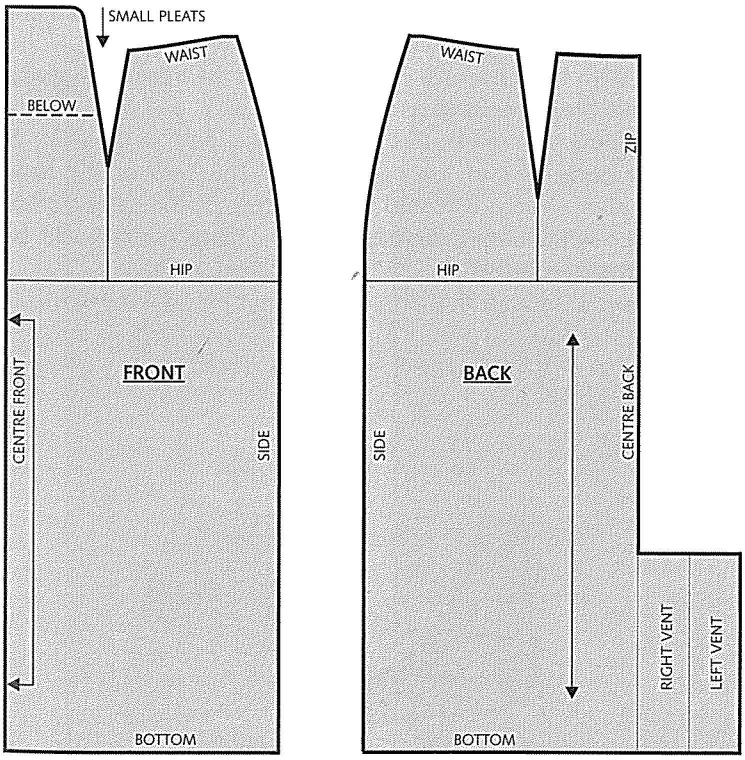
FACING FOR INNER WAISTBAND

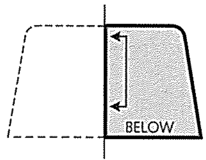
DROP SKIRT WITH DROP-FRONT PANEL


SMALL DARTS
WAIST
4
3
8
4
4
3
14
2
BELOW
ZIP
9.5
HIP
HIP
9.5
SIDE
FRONT
BACK
CENTRE FRONT
CENTRE BACK
RIGHT VENT
LEFT VENT
BOTTOM
BOTTOM



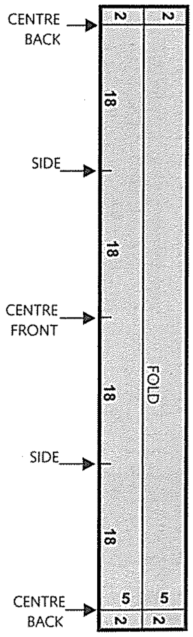
After drawing the basic pencil skirt block, extend the centre front line and the left hand side of the front waist darts to the desired length (4 cm), and complete the outline.
In this case, the front dart is hidden by the panel.


SMALL PLEATS
WAIST
BELOW
HIP
FRONT
CENTRE FRONT
SIDE
BOTTOM
WAIST
ZIP
HIP
BACK
SIDE
CENTRE BACK
RIGHT VENT
LEFT VENT
BOTTOM

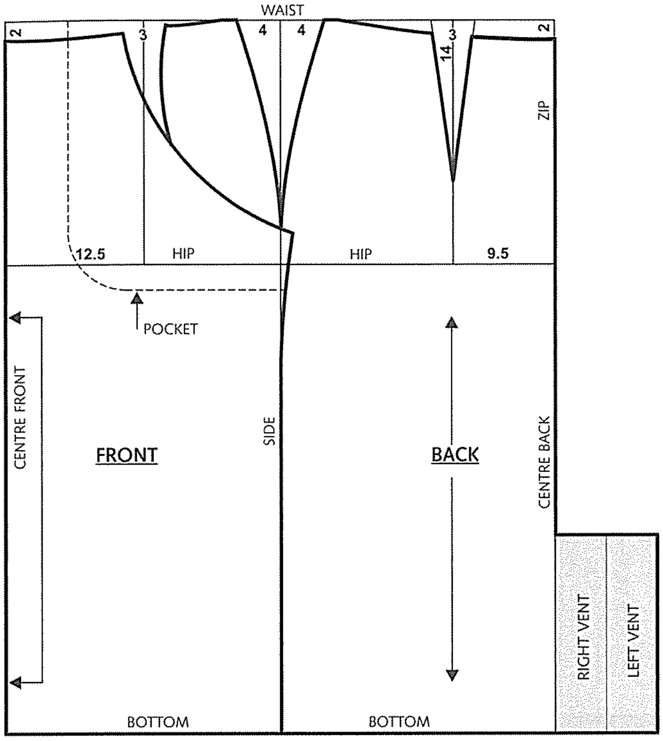


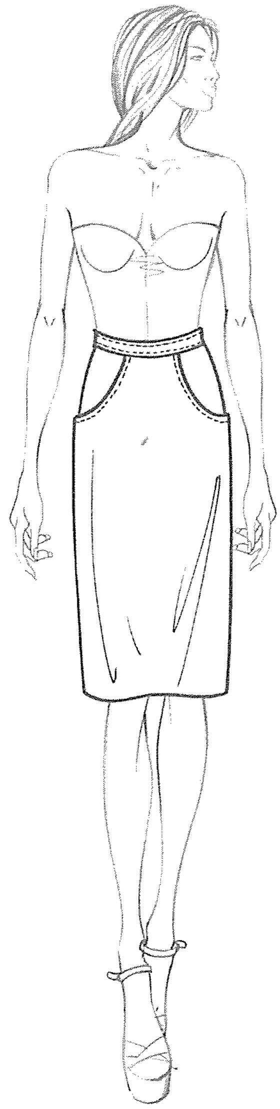
WHOLE DROP-FRONT PIECE

WAISTBAND

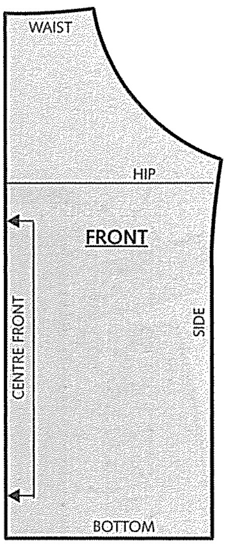

CENTRE BACK
2
2
18
SIDE
18
CENTRE FRONT
FOLD
18
SIDE
18
5
5
CENTRE BACK
2
2

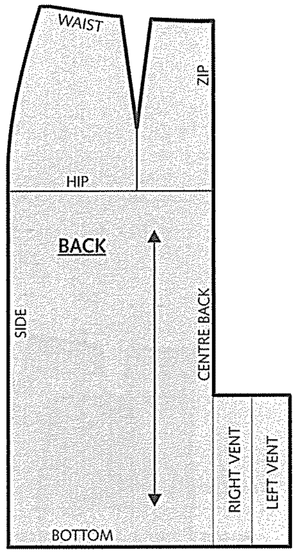
SKIRT WITH ASYMMETRICAL INSIDE POCKETS


WAIST
2
3
4
4
3
14
2
ZIP
12.5
HIP
HIP
9.5
POCKET
CENTRE FRONT
FRONT
SIDE
BACK
CENTRE BACK
RIGHT VENT
LEFT VENT
BOTTOM
BOTTOM

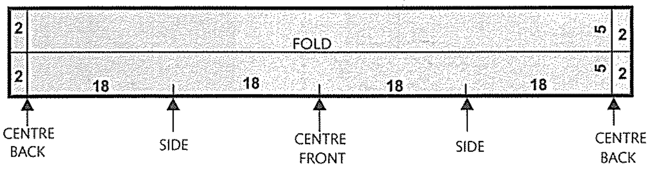


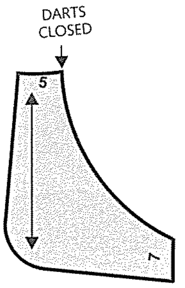
The edge of this kind of pocket is far from the side seam and creates a yoke-like effect.
To draw these pockets, you need to shift the front darts, giving them the same shape as the pockets.
All the pattern parts, that is: 1) the inner part, or the yoke; 2) the outer part of the pocket where the back of the hand touches when it is tucked in the pocket; 3) the pattern piece for the skirt front; 4) the lining, all these parts should be prepared together.


WAIST
HIP
FRONT
CENTRE FRONT
SIDE
BOTTOM

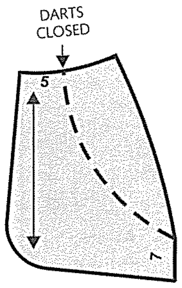

WAIST
ZIP
HIP
BACK
SIDE
CENTRE BACK
RIGHT VENT
LEFT VENT
BOTTOM

WAISTBAND


2
FOLD
5
2
2
18
18
18
18
5
2
CENTRE BACK
SIDE
CENTRE FRONT
SIDE
CENTRE BACK

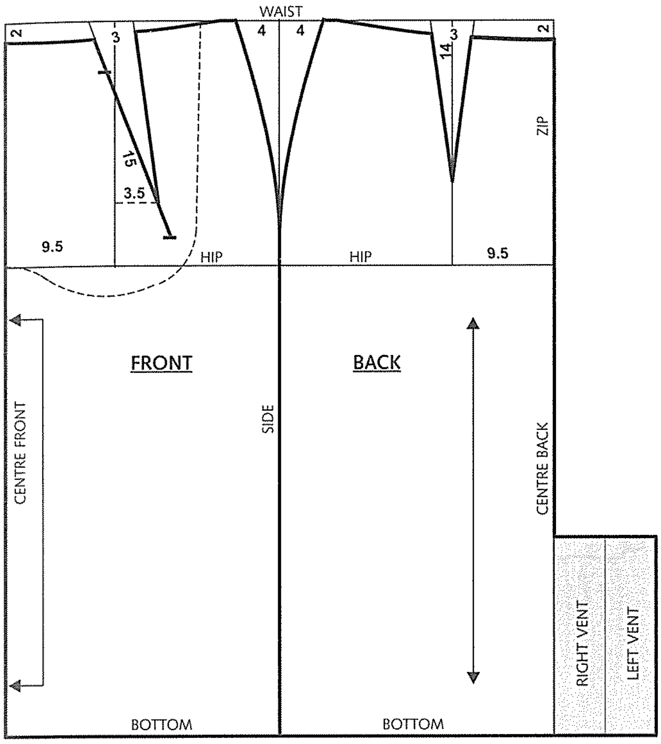

DARTS CLOSED
5
7

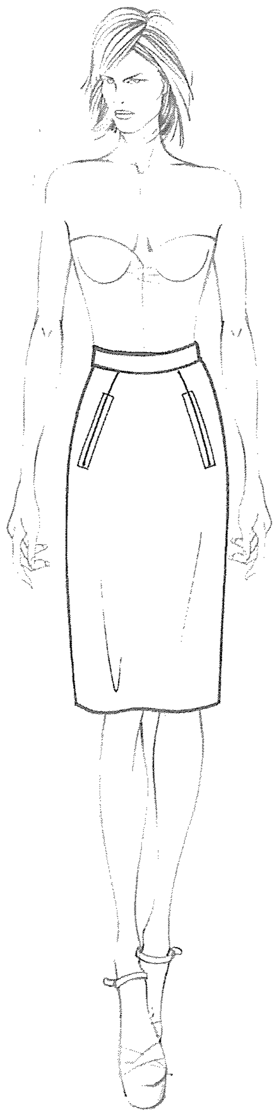
LINING


DARTS CLOSED
5
7

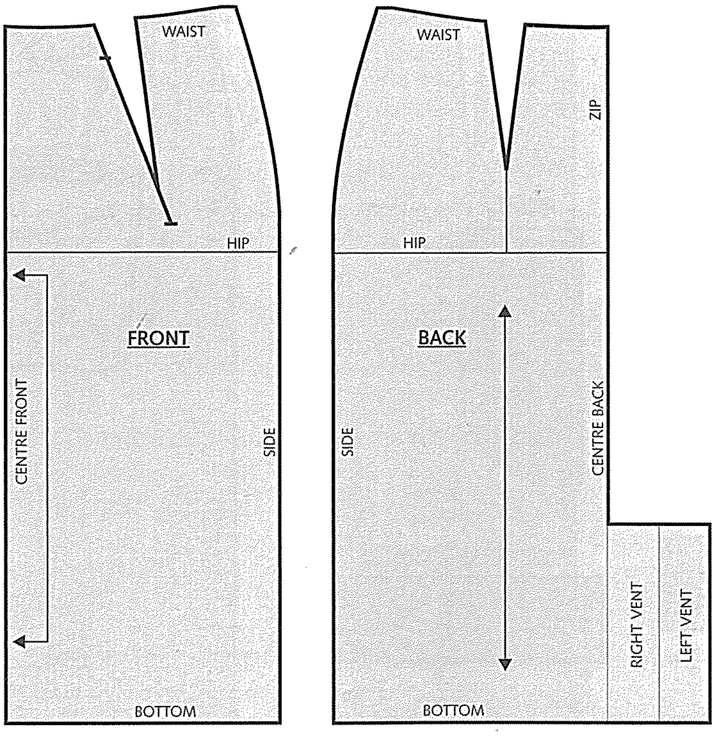
INNER PART

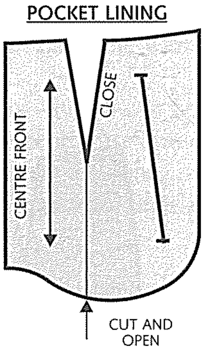
SKIRT WITH WELT POCKETS

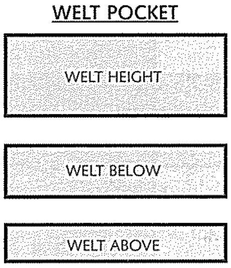

WAIST
2
3
4
4
3
14
2
ZIP
15
3.5
9.5
HIP
HIP
9.5
FRONT
BACK
SIDE
CENTRE FRONT
CENTRE BACK
RIGHT VENT
LEFT VENT
BOTTOM
BOTTOM

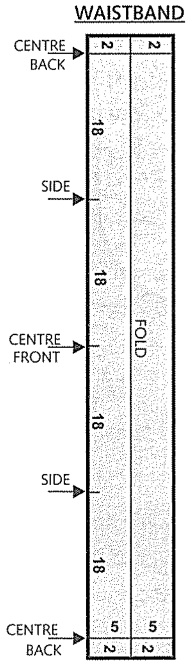


The welt pocket has an opening like a large buttonhole, and it can be made with or without the decorative strip.
Here, too, the front darts have to be moved, to follow the slant of the pocket.
The pocket is attached beneath the opening and is made up of two parts: one internal, closer to the body, and another external, above, between the garment and the back of the hand.

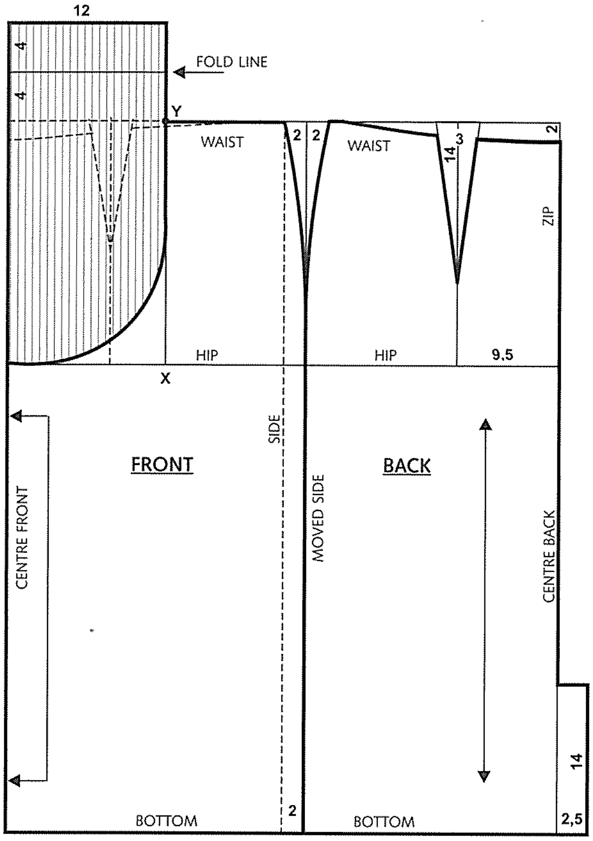

WAIST
HIP
FRONT
CENTRE FRONT
SIDE
BOTTOM
WAIST
ZIP
HIP
BACK
SIDE
CENTRE BACK
RIGHT VENT
LEFT VENT
BOTTOM

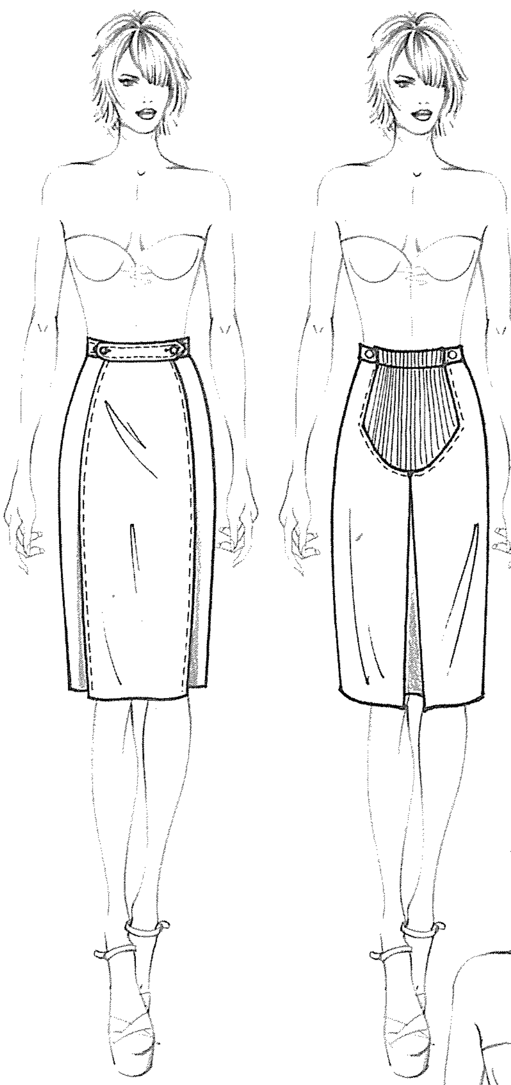

POCKET LINING
CENTRE FRONT
CLOSE
CUT AND OPEN

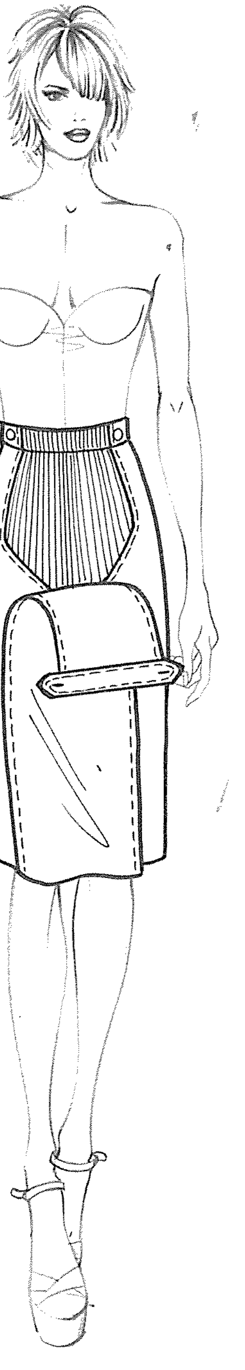

WELT POCKET
WELT HEIGHT
WELT BELOW
WELT ABOVE


WAISTBAND
CENTRE BACK
2
2
18
SIDE
18
CENTRE FRONT
FOLD
18
SIDE
18
5
5
CENTRE BACK
2
2

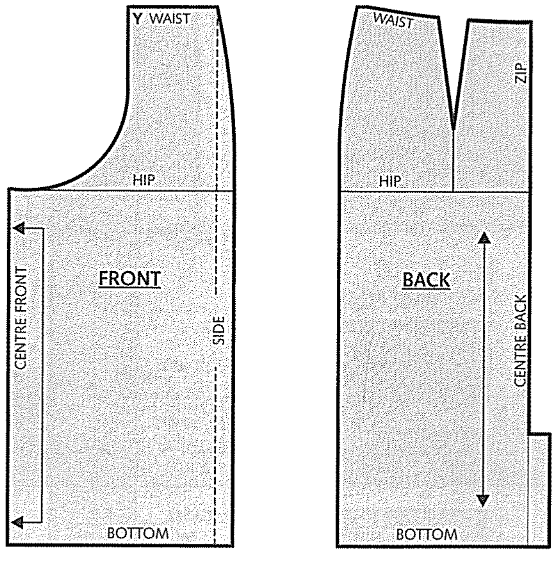
MATERNITY SKIRT


12
4
4
FOLD LINE
Y
WAIST
2
2
WAIST
14
3
2
ZIP
HIP
HIP
9,5
X
SIDE
FRONT
MOVED SIDE
BACK
CENTRE FRONT
CENTRE BACK
14
BOTTOM
2
BOTTOM
2,5

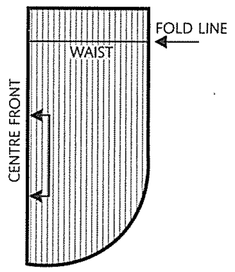




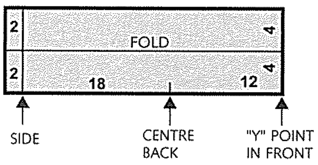
- Draw the basic pencil skirt block, with the side seam moved toward the back.
- Divide the front in half (12 cm) and draw a vertical line from the waist to the hip: points X-Y.
- Extend the front centre as much as necessary, depending on the size of the belly + the same measurement, for the double fold (e.g.: 4 + 4 cm).
- Draw the shape of the elastic panel up to the hip line.


Y WAIST
HIP
FRONT
CENTRE FRONT
SIDE
BOTTOM
WAIST
ZIP
HIP
BACK
CENTRE BACK
BOTTOM

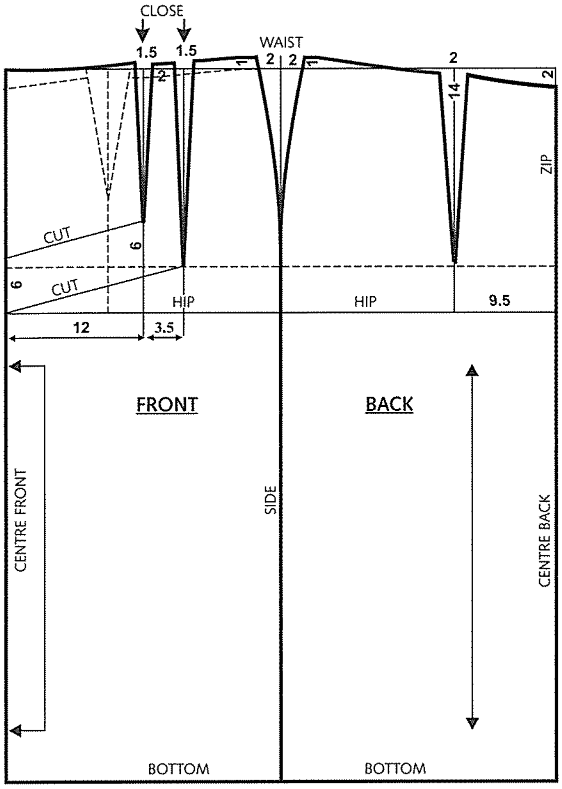
INSERT

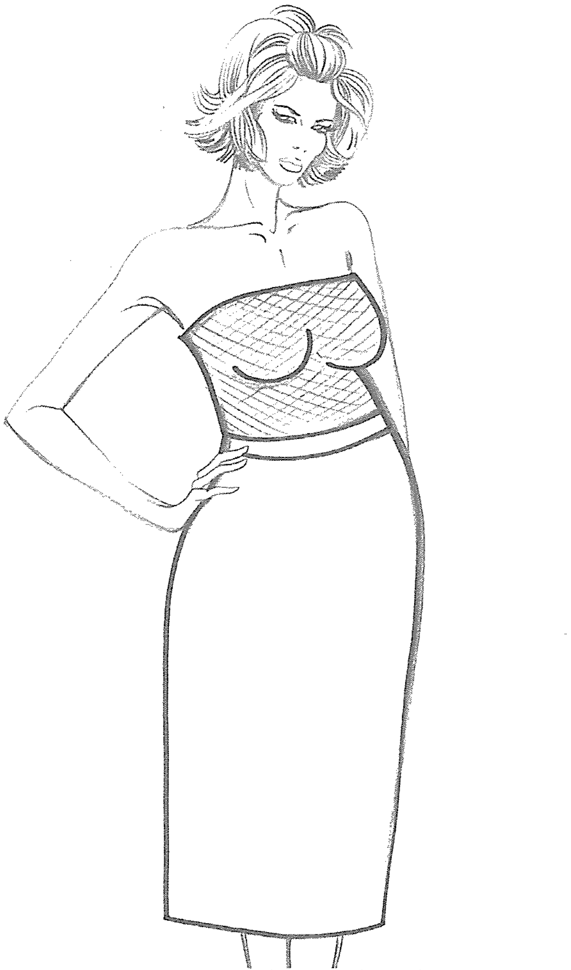

FOLD LINE
WAIST
CENTRE FRONT

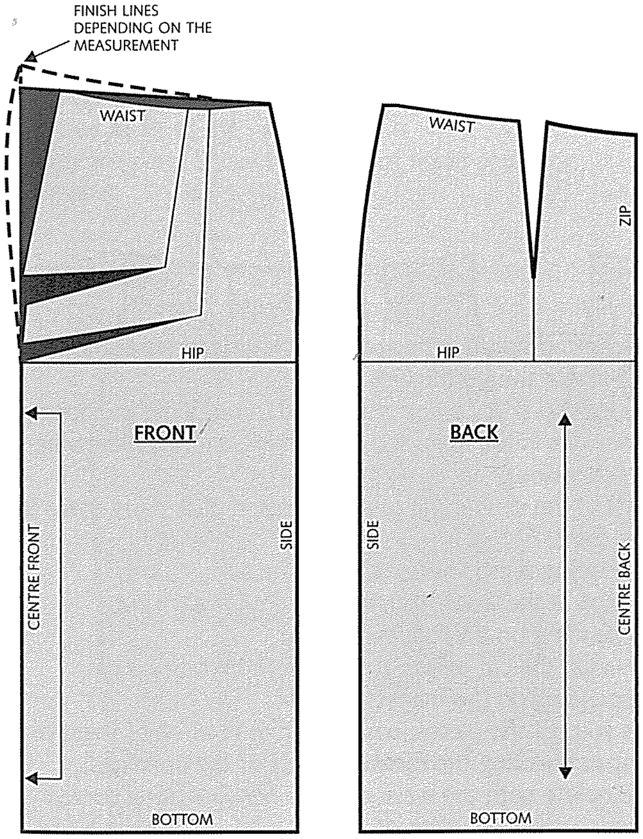
½ WAISTBAND 2 PIECES


2
FOLD
4
2
18
4
12
SIDE
CENTRE BACK
"Y" POINT IN FRONT

FULLER MATERNITY SKIRT


CLOSE
1.5
1.5
WAIST
2
2
1
1
2
2
14
2
ZIP
CUT
CUT
6
6
HIP
HIP
9.5
12
3.5
FRONT
BACK
SIDE
CENTRE FRONT
CENTRE BACK
BOTTOM
BOTTOM

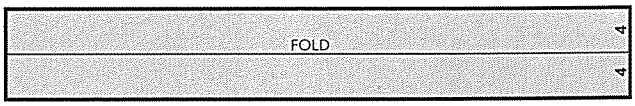



FINISH LINES DEPENDING ON THE MEASUREMENT
WAIST
WAIST
ZIP
HIP
HIP
FRONT
BACK
CENTRE FRONT
SIDE
SIDE
CENTRE BACK
BOTTOM
BOTTOM

- Draw the basic pencil skirt block, with the side seam moved back, or not.
- Move the front dart toward the side and divide it in two, with the tips in different positions, for cutting
- Starting from the tips of the darts, draw two lines slanting toward the centre front, one of which connects with the hip line, and the other is parallel, higher up.
- High-waisted: Raise the waist points by 1 cm at the sides.
- High-waisted: Raise the waist points by 2-2.5 cm at the centre front.
- Cut along the lines drawn beforehand from the tips of the darts to the centre front, and, closing the darts, open them on the centre front.
- Finish the centre front lines as needed.

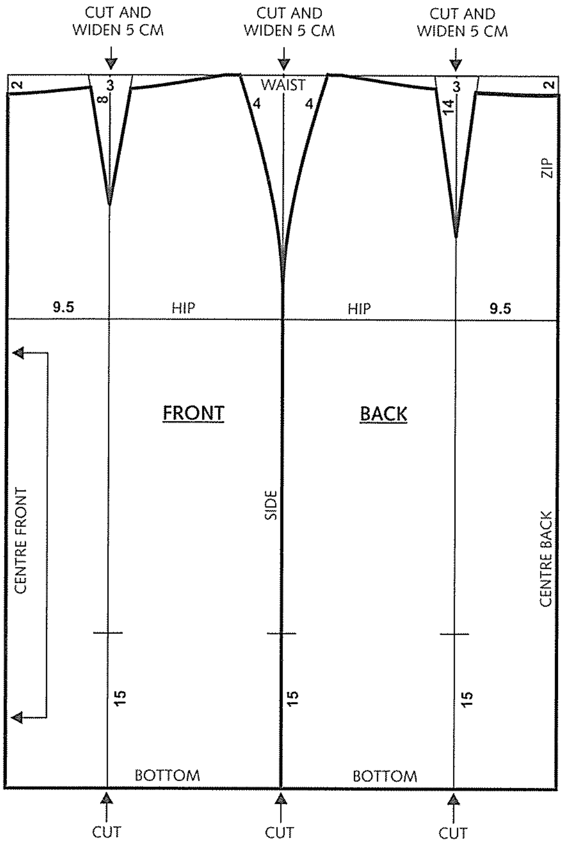
Waistband

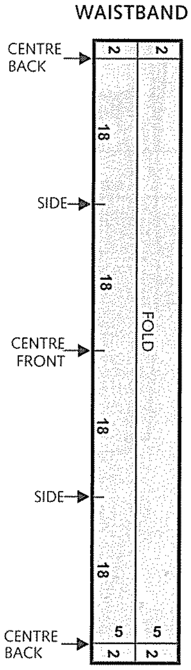
The waistband should be made either of a lightweight knit or a fabric casing a soft elastic, with eyelets to regulate the front as the belly grows.

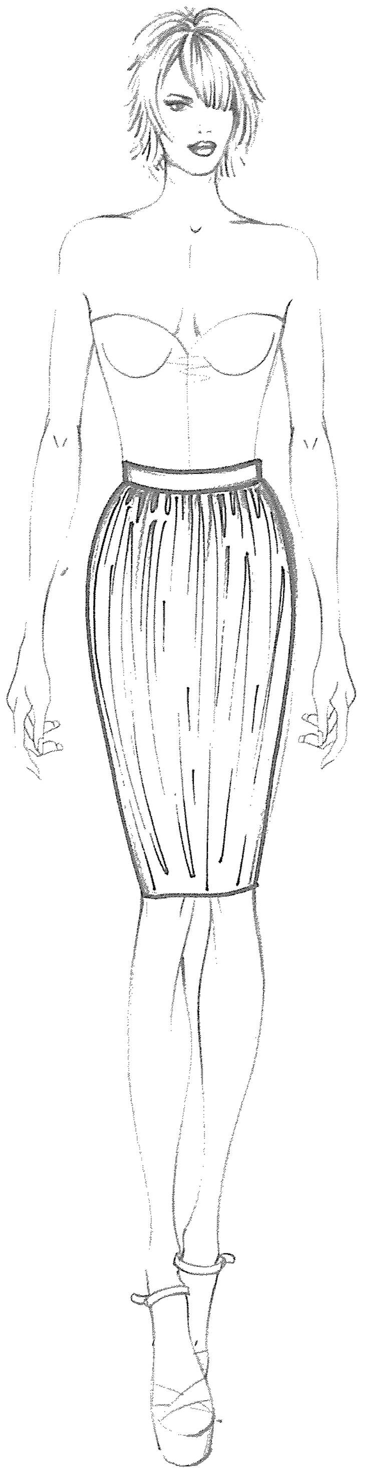


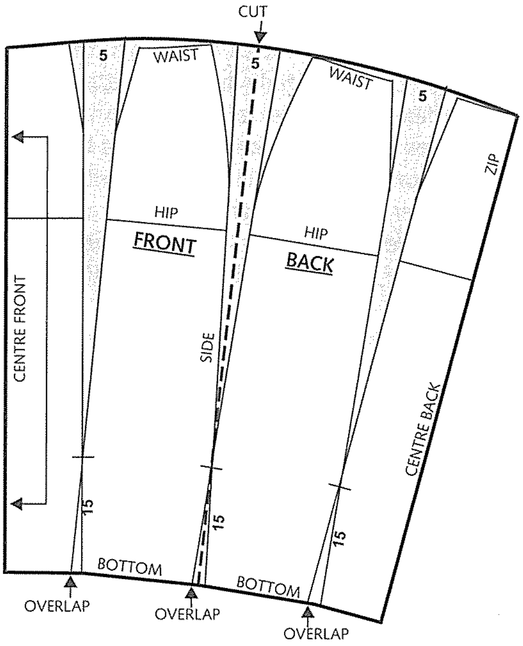
FABRIC WAISTBAND CONTAINING
AN ELASTIC WITH EYELETS

PEG-TOP SKIRT


CUT AND WIDEN 5 CM
CUT AND WIDEN 5 CM
CUT AND WIDEN 5 CM
2
3
8
WAIST
4
4
3
14
2
ZIP
9.5
HIP
HIP
9.5
FRONT
BACK
CENTRE FRONT
SIDE
CENTRE BACK
15
15
15
BOTTOM
BOTTOM
CUT
CUT
CUT


WAISTBAND
CENTRE BACK
2
2
18
SIDE
18
FOLD
CENTRE FRONT
18
SIDE
18
CENTRE BACK
5
5
2
2




CUT
5
WAIST
5
WAIST
5
ZIP
HIP
FRONT
HIP
BACK
CENTRE FRONT
SIDE
CENTRE BACK
15
15
15
BOTTOM
BOTTOM
OVERLAP
OVERLAP
OVERLAP

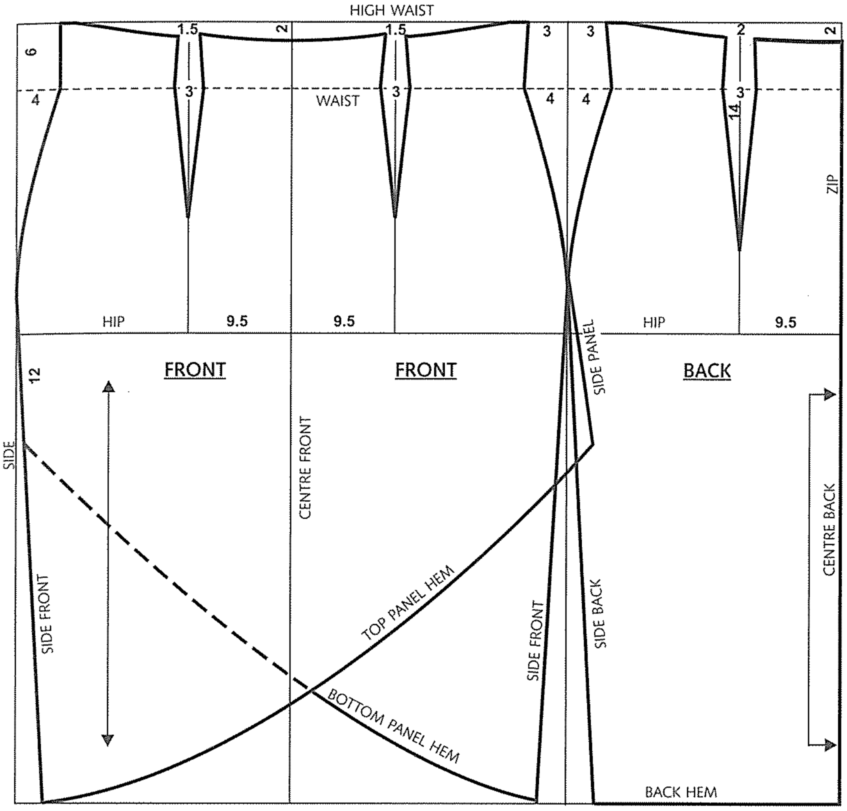
The peg-top skirt is wide at the top, with gathers at the waist and fullness around the hips.

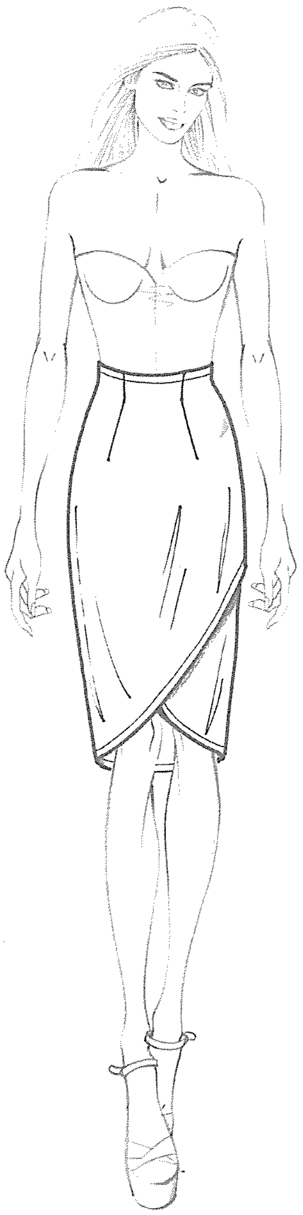
The peg-top skirt's shape is achieved through the positioning of the darts in the front and in the back, and the narrowing at the hemline.

- Extend the central line of the front and back darts down to the hem.
- Cut along these lines and along the side.
- Widen at the waist from 1.5-5.5 cm for each cut, depending on the fullness desired.
- Overlap the cut pieces at the hem from 0.5-2.5 cm, depending on the fullness chosen.
- As you cut the pieces, paste them onto another sheet of paper, checking the measurements of the openings.
- Complete both the waist and the hemline using curved lines.

Note: *If the fabric permits, this skirt can be made with just a single seam in the back.*

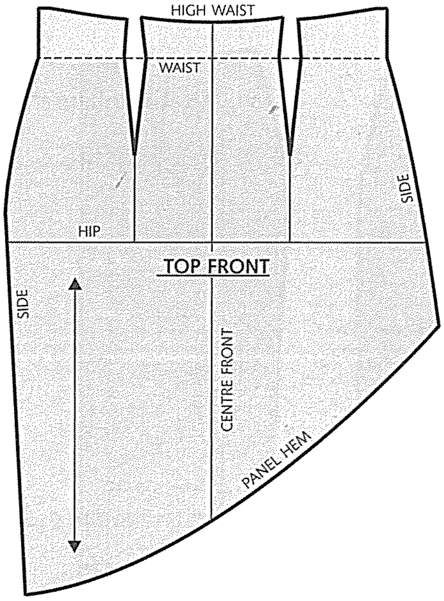
HIGH-WAISTED ASYMMETRICAL SKIRT

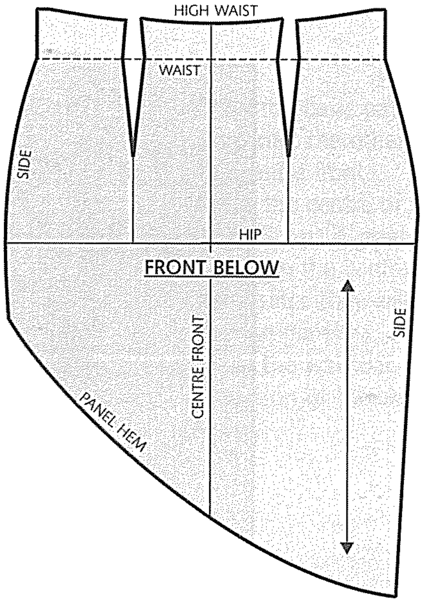

HIGH WAIST
1.5
2
1.5
3
3
2
2
6
4
3
WAIST
3
4
4
3
14
ZIP
HIP
9.5
9.5
HIP
9.5
12
FRONT
FRONT
BACK
SIDE PANEL
SIDE
CENTRE FRONT
CENTRE BACK
SIDE FRONT
TOP PANEL HEM
SIDE FRONT
SIDE BACK
BOTTOM PANEL HEM
BACK HEM

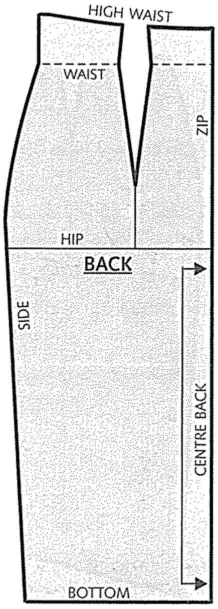


The pattern with overlap is made constructing the front in one piece (or the back, if the overlap is in the back), so as to be able to draw the asymmetrical cuts or motifs.

- Draw the basic pencil skirt pattern with a high waist and the outline of the darts.
- Alongside the centre front, construct the opposite side of the front.
- Outline the top front panel line, going beyond the pattern's side seam and the bottom panel with the same outline as far as the side.
- Copy the parts on another sheet of tissue paper for patterns.

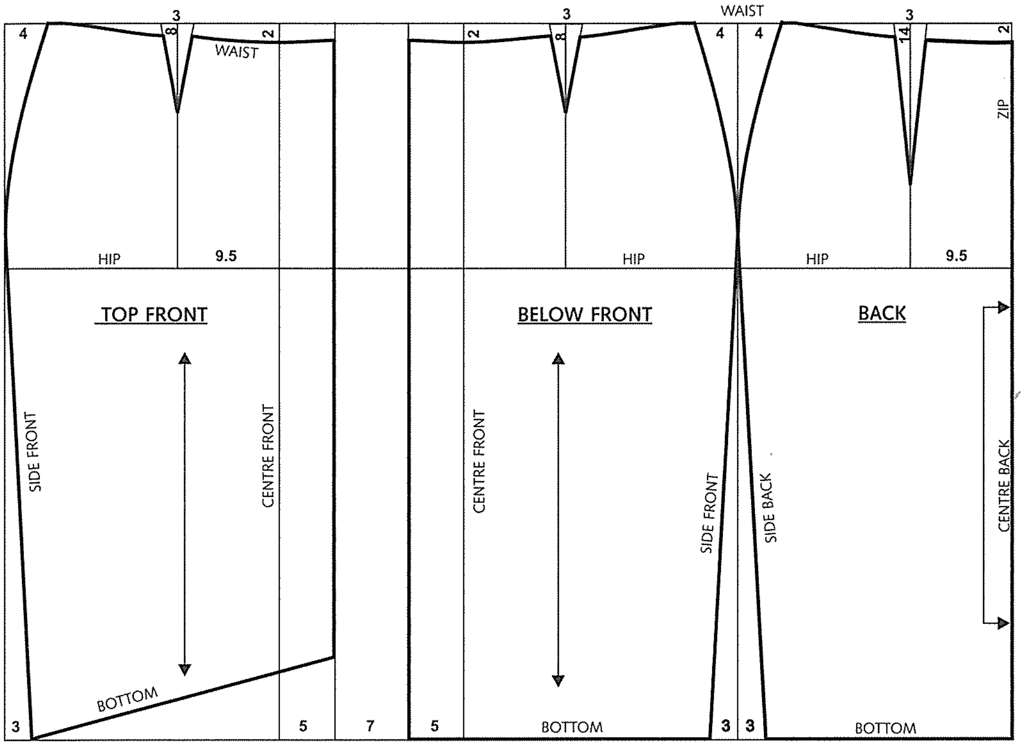

HIGH WAIST
WAIST
SIDE
HIP
TOP FRONT
SIDE
CENTRE FRONT
PANEL HEM

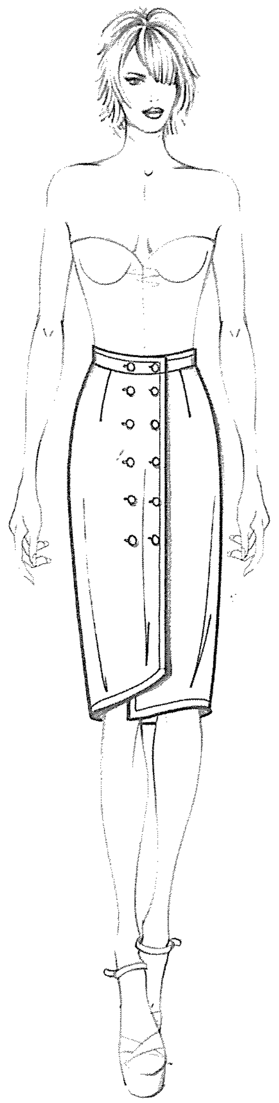

HIGH WAIST
WAIST
SIDE
HIP
FRONT BELOW
CENTRE FRONT
SIDE
PANEL HEM


HIGH WAIST
WAIST
ZIP
HIP
BACK
SIDE
CENTRE BACK
BOTTOM

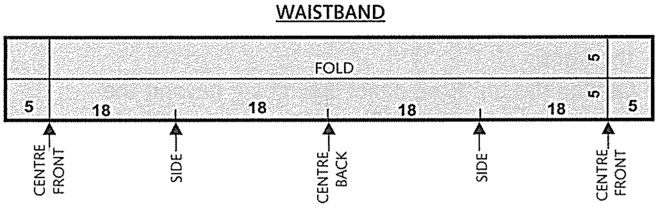
ASYMMETRICAL SKIRT

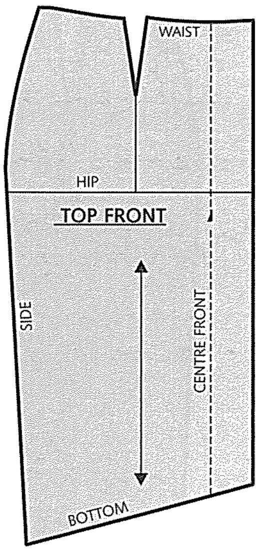
BUTTONED IN THE FRONT

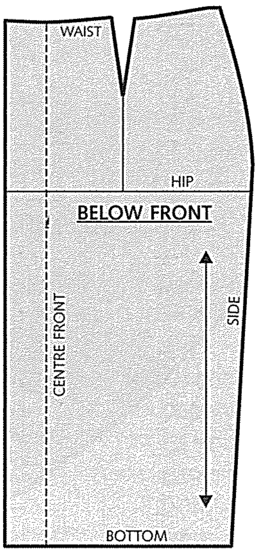

3
8
2
WAIST
4
HIP
9.5
TOP FRONT
SIDE FRONT
CENTRE FRONT
BOTTOM
3
5
7
3
8
2
WAIST
4
4
3
14
2
ZIP
HIP
HIP
9.5
BELOW FRONT
BACK
CENTRE FRONT
SIDE FRONT
SIDE BACK
CENTRE BACK
5
BOTTOM
3
3
BOTTOM

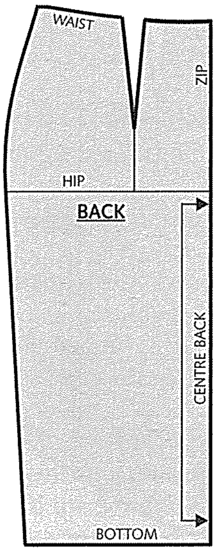


- Draw the basic pattern of the pencil skirt.
- Reduce the bottom hem by 3 cm.
- Draw the extension of the centre front for the closure overlap of 5 cm.
- Construct alongside the centre front the opposite, a mirror image of the Top front.
- Shape the lower edge of the Top front.

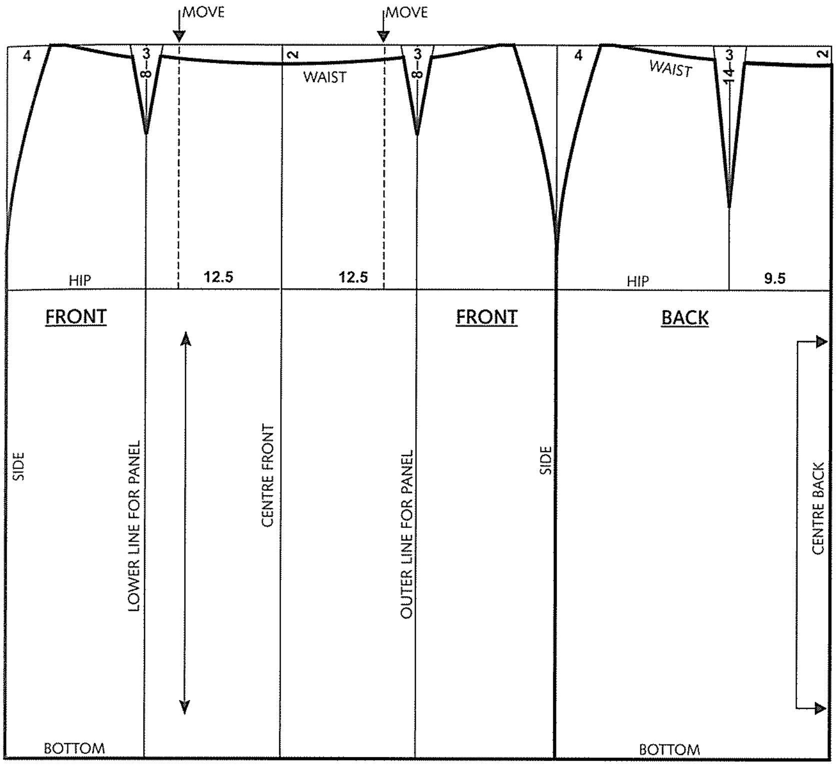

WAISTBAND
FOLD
5
5
5
18
18
18
18
5
CENTRE FRONT
SIDE
CENTRE BACK
SIDE
CENTRE FRONT

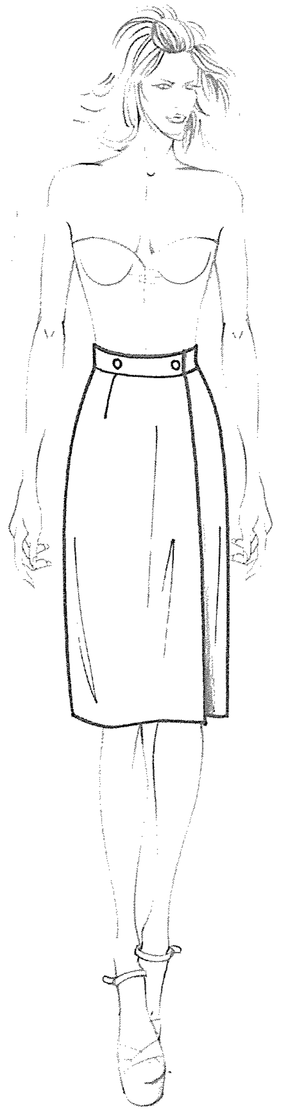

WAIST
HIP
TOP FRONT
SIDE
CENTRE FRONT
BOTTOM

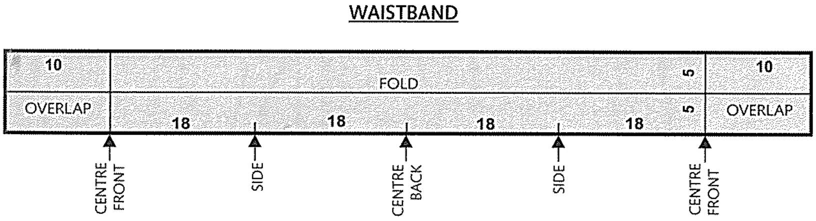

WAIST
HIP
BELOW FRONT
CENTRE FRONT
SIDE
BOTTOM

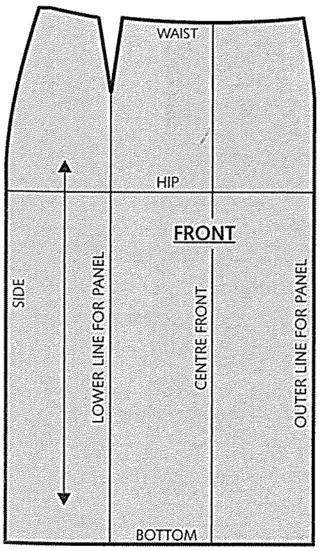

WAIST
ZIP
HIP
BACK
CENTRE BACK
BOTTOM

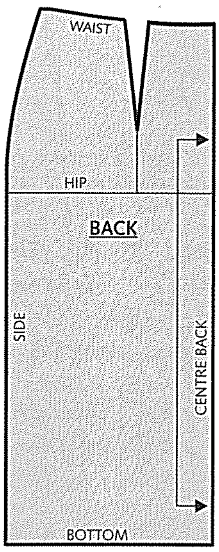
FRONT-WRAP SKIRT


MOVE
MOVE
4
3
8
2
WAIST
3
8
4
WAIST
3
14
2
HIP
12.5
12.5
HIP
9.5
FRONT
FRONT
BACK
SIDE
LOWER LINE FOR PANEL
CENTRE FRONT
OUTER LINE FOR PANEL
SIDE
CENTRE BACK
BOTTOM
BOTTOM



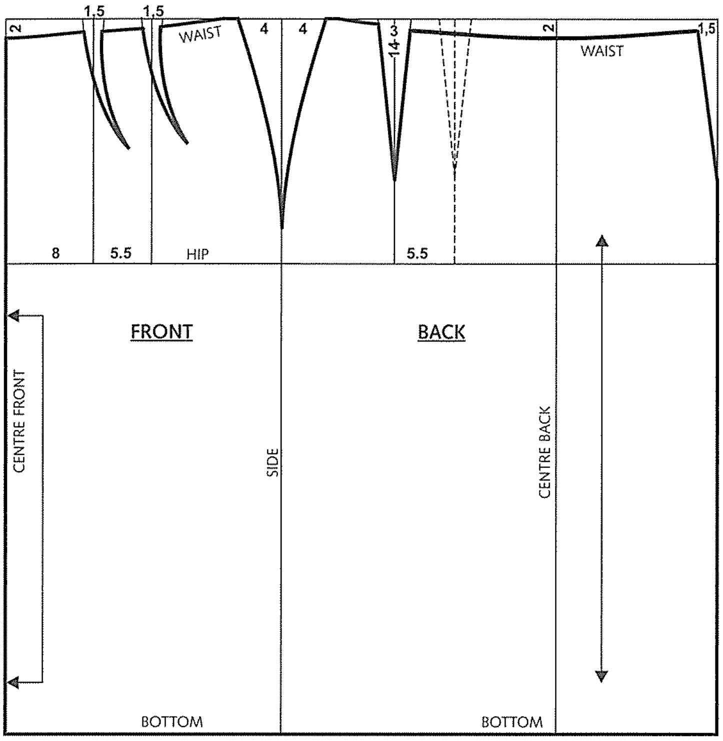

WAISTBAND
10
FOLD
5
10
OVERLAP
18
18
18
18
5
OVERLAP
CENTRE FRONT
SIDE
CENTRE BACK
SIDE
CENTRE FRONT

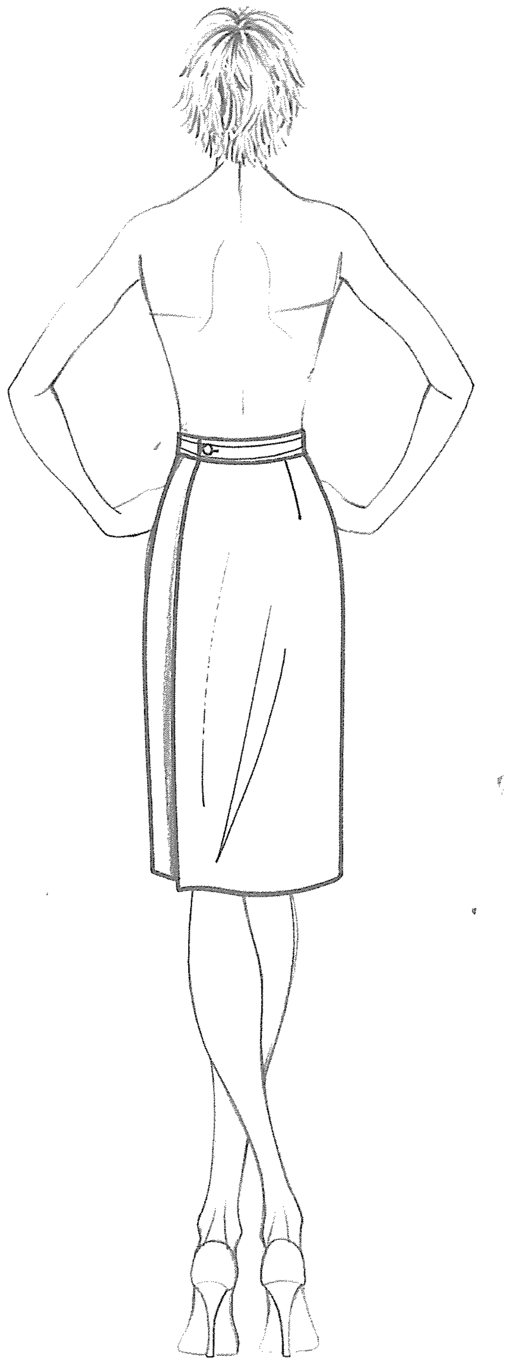

WAIST
HIP
FRONT
SIDE
LOWER LINE FOR PANEL
CENTRE FRONT
OUTER LINE FOR PANEL
BOTTOM

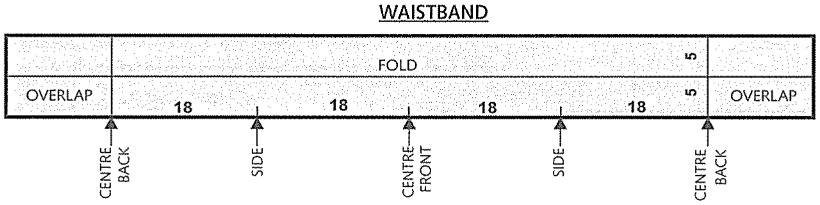

WAIST
HIP
BACK
SIDE
CENTRE BACK
BOTTOM

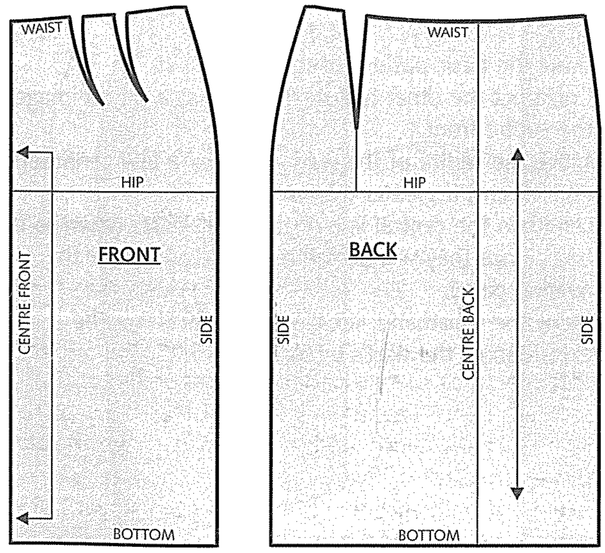
- Draw the basic pattern of the pencil skirt.
- Construct the other half of the front as a mirror-image of the centre front.
- Move the centre of the waist darts by a few centimetres (e.g.: 3 cm) if greater overlap is desired.
- Lengthen the central line of the waist darts down to the hem, since they will be the reference points for the overlap panel.
- Make the waistband, if called for, calculating the extension of the skirt's wrap panel.

BACK-WRAP SKIRT


1,5
1,5
2
WAIST
4
4
3
14
2
1,5
WAIST
8
5.5
HIP
5.5
FRONT
BACK
CENTRE FRONT
SIDE
CENTRE BACK
BOTTOM
BOTTOM

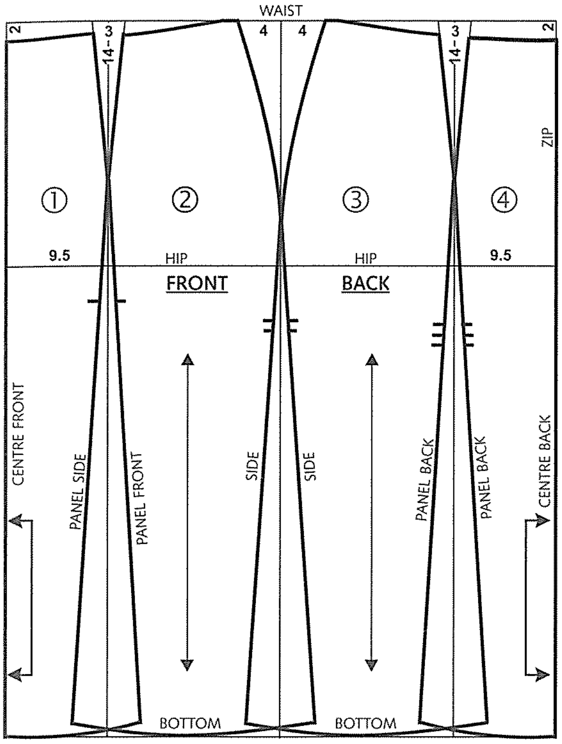


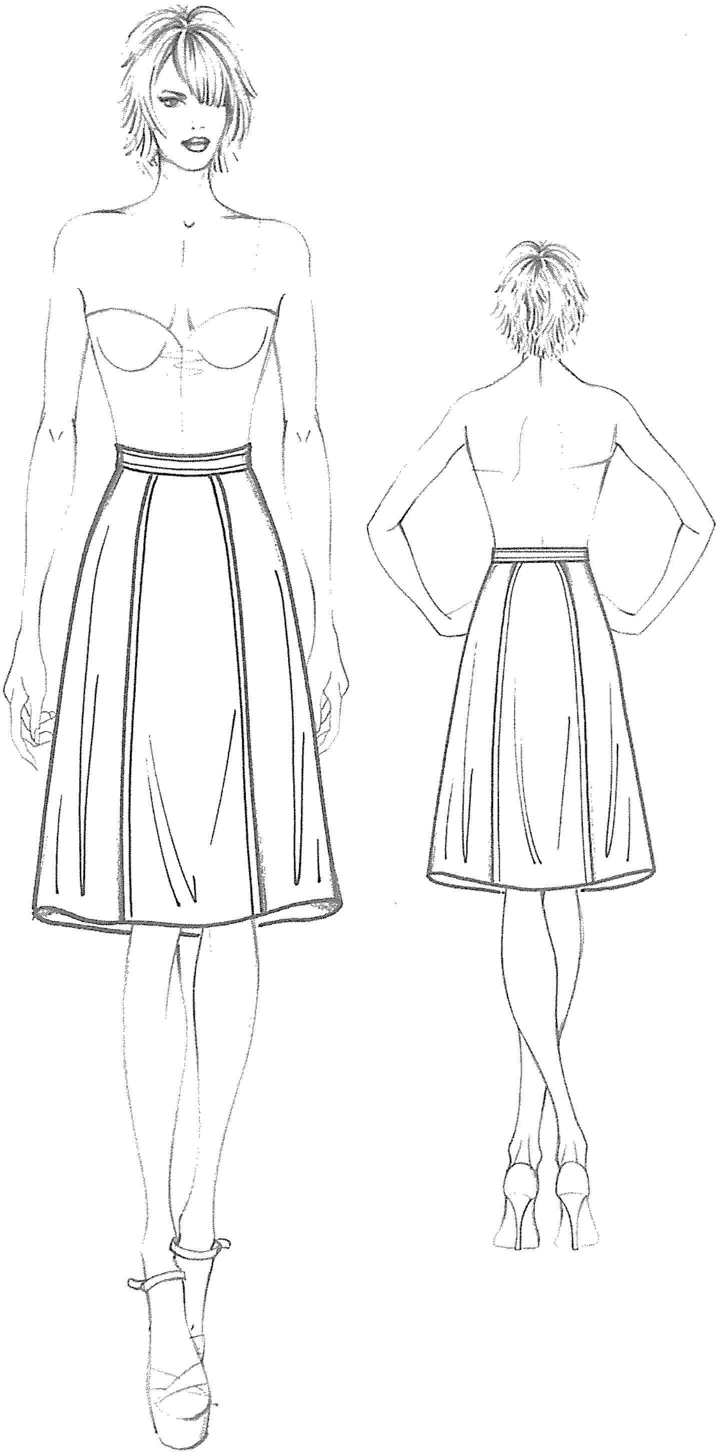

WAISTBAND
FOLD
5
5
OVERLAP
18
18
18
18
OVERLAP
CENTRE BACK
SIDE
CENTRE FRONT
SIDE
CENTRE BACK

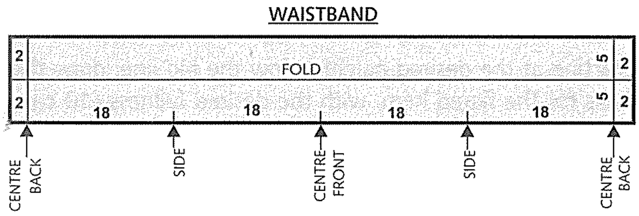

WAIST
HIP
FRONT
CENTRE FRONT
SIDE
BOTTOM
WAIST
HIP
BACK
SIDE
CENTRE BACK
SIDE
BOTTOM

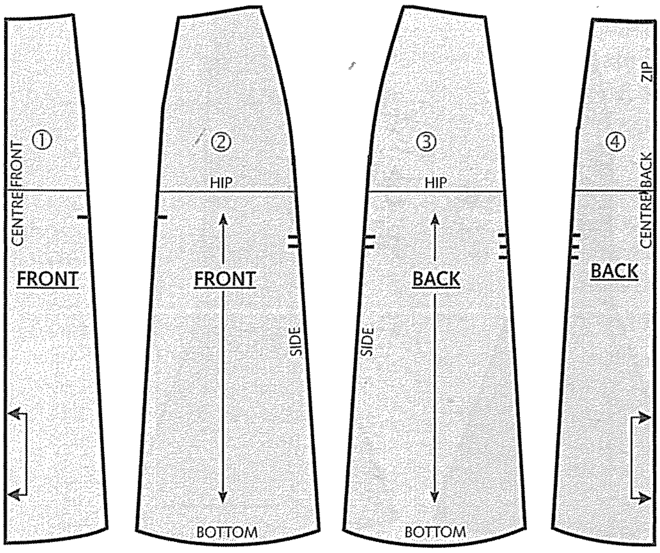
- Draw the basic pattern of the pencil skirt.
- Construct the other half of the front as a mirror-image of the centre back.
- Move the centre of the waist darts by a few centimetres (e.g.: 5 cm) if greater overlap is desired.
- Lengthen the central line of the waist darts down to the hem, since they will be the reference points for the overlap panel.
- Make the waistband, if called for, calculating the extension of the skirt's wrap panel.

6-PANEL SKIRT


WAIST
2
3
14
4
4
3
14
2
ZIP
①
②
③
④
9.5
HIP
HIP
9.5
FRONT
BACK
CENTRE FRONT
PANEL SIDE
PANEL FRONT
SIDE
SIDE
PANEL BACK
PANEL BACK
CENTRE BACK
BOTTOM
BOTTOM




WAISTBAND
2
2
FOLD
5
5
2
2
18
18
18
18
CENTRE BACK
SIDE
CENTRE FRONT
SIDE
CENTRE BACK

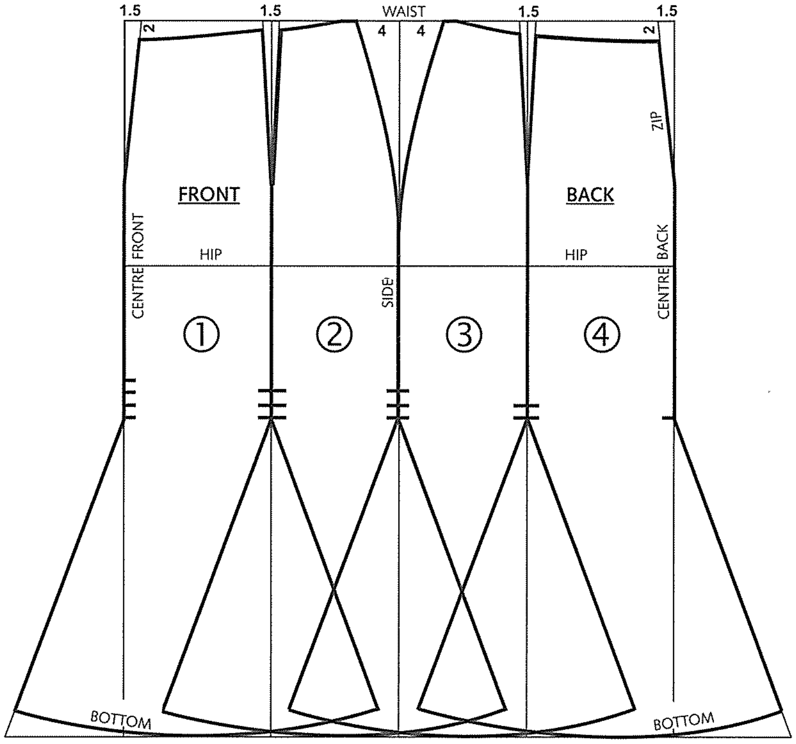

①
CENTRE FRONT
FRONT
②
HIP
FRONT
SIDE
BOTTOM
③
HIP
SIDE
BACK
BOTTOM
④
ZIP
CENTRE BACK
BACK

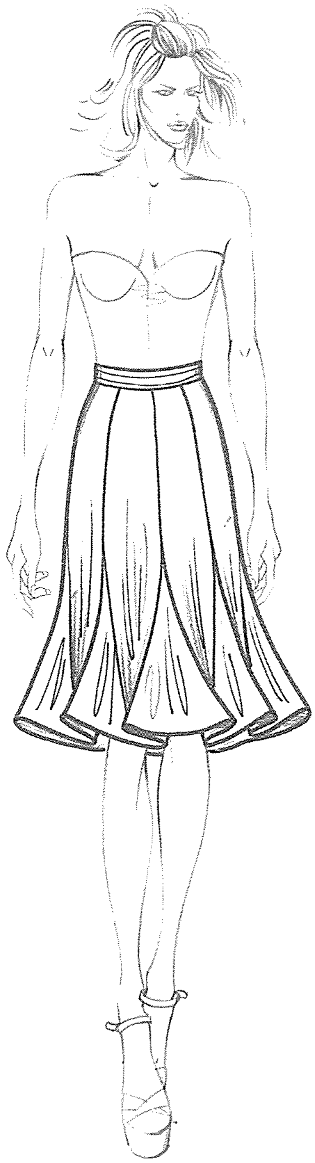
This skirt has three flared panels in front and three in back, and therefore has six seam lines.

The panels, then, are wider at the hemline than at the hip.

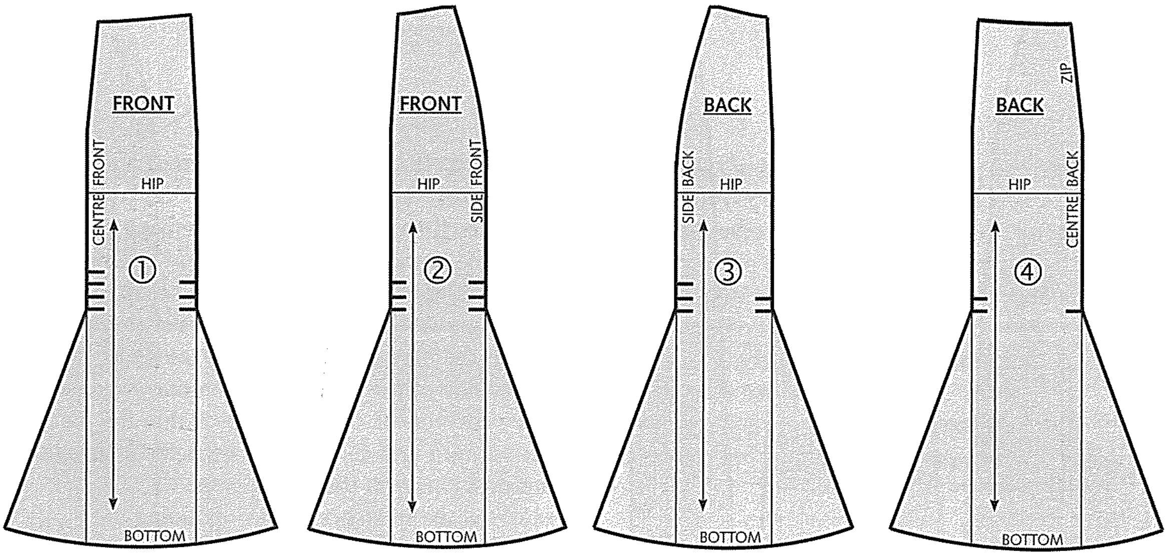
- Draw the basic pencil skirt block.
- Position the waist darts where the seam lines are desired, drawing a vertical line from the waist to the hem.
- Create the flare of each panel by widening the bottom on either side of the centre dart line drawn previously.
- Copy each panel, bearing in mind that the panels placed centre front and centre back are half-panels and therefore are positioned on the fold.
- Make all the reference marks, including the straight of grain arrows and the match-up notches.

8-PANEL SKIRT

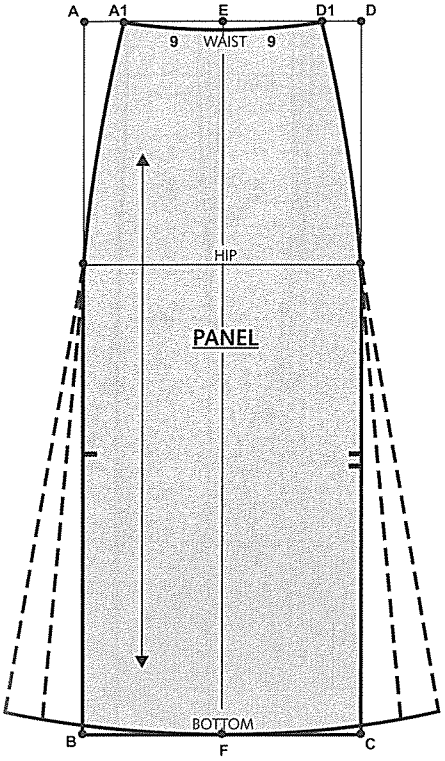

1.5
1.5
WAIST
4
4
1.5
1.5
2
2
ZIP
FRONT
BACK
CENTRE FRONT
HIP
HIP
SIDE
CENTRE BACK
①
②
③
④
BOTTOM
BOTTOM



- Draw the basic pattern of the pencil skirt.
- Move the centre of waist darts to the centre front and to the centre back, dividing the width of the waist darts in 4 equal parts and distributing them above, between the centre front, the centre back and the two waist darts, thus obtaining perfectly balanced panels at the waist.
- Starting at the desired height below the hip line, draw the lines for the flared hem, with the desired fullness (10 cm per section).
- Make all the reference marks, including the straight of grain arrows and the match-up notches.

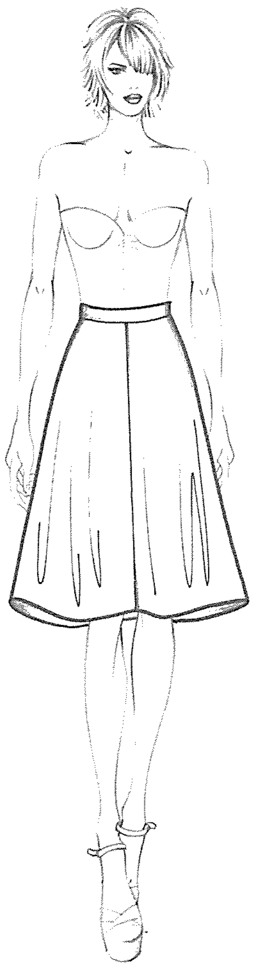

FRONT
CENTRE FRONT
HIP
①
BOTTOM
FRONT
HIP
SIDE FRONT
②
BOTTOM
BACK
SIDE BACK
HIP
③
BOTTOM
BACK
ZIP
HIP
CENTRE BACK
④
BOTTOM

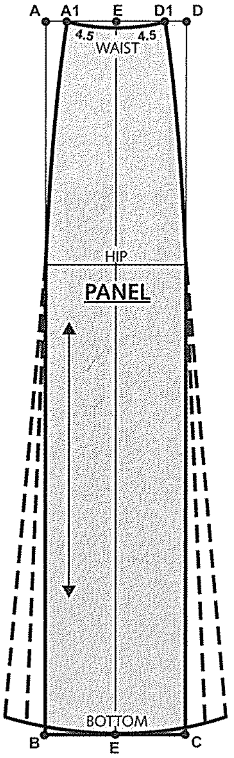
CONSTRUCTION OF THE SINGLE PANEL



4-PANEL SKIRT

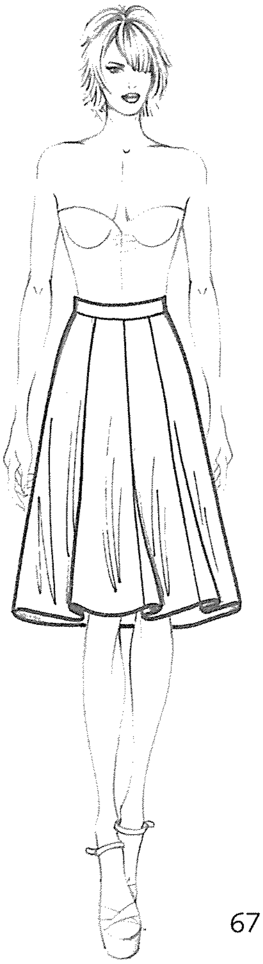
- Draw a rectangle A-B-C-D, with:
- A-B equal to the desired skirt length (65 cm).
- B-C equal to ¼ of the hip circumference plus ease (25 cm).
- Draw E-F, where E is midway between A and D.
- A1-D1 equal to ¼ of the waist circumference (18 cm).
- If you want a panel a-line skirt, you must flare the fabric at the bottom, by the desired measurement (2.5-7.5 cm).
- Draw all the symbols, the notches and the grain.



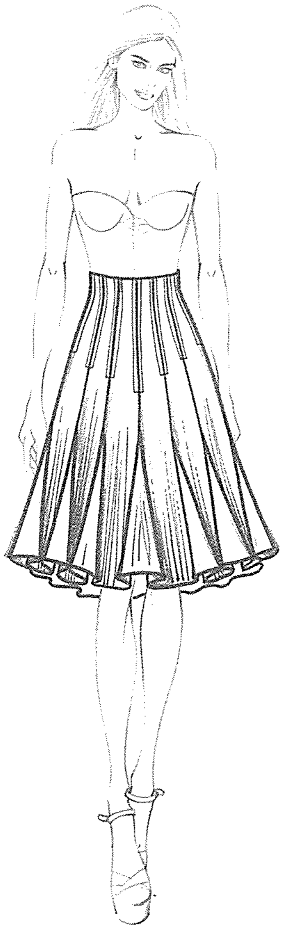


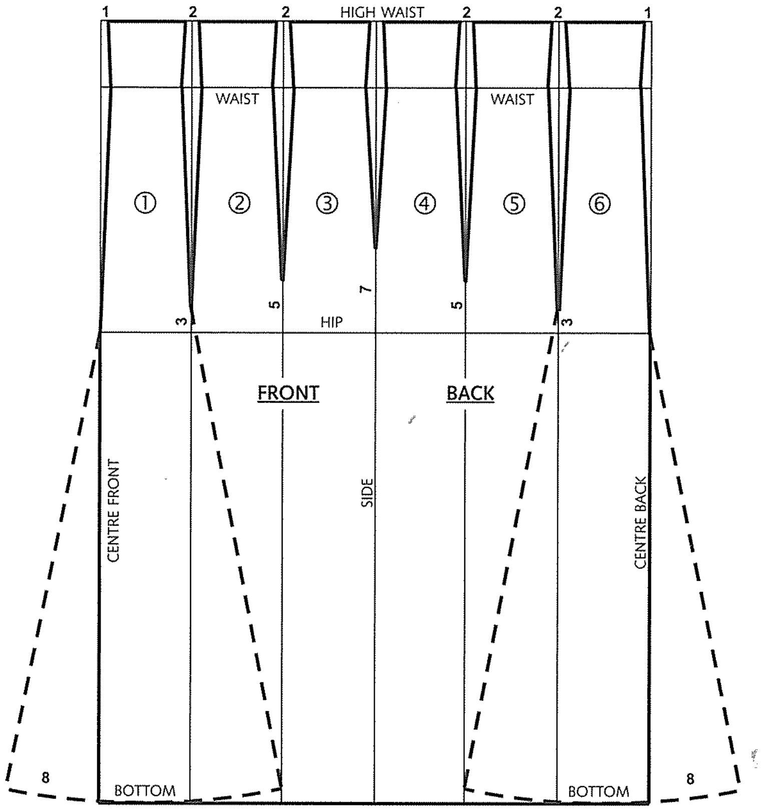
8-PANEL SKIRT

- Draw a rectangle A-B-C-D, with:
- A-B equal to the desired skirt length (65 cm).
- B-C equal to $^1/_8$ of the hip circumference plus ease (12.5 cm).
- Draw E-F, where E is midway between A and D.
- A1-D1 equal to ¼ of the waist circumference (9 cm).
- If you want a panel a-line skirt, you must flare the fabric at the bottom, by the desired measurement (1.5-4.5 cm).
- Make all the reference marks, the notches and the straight of grain.

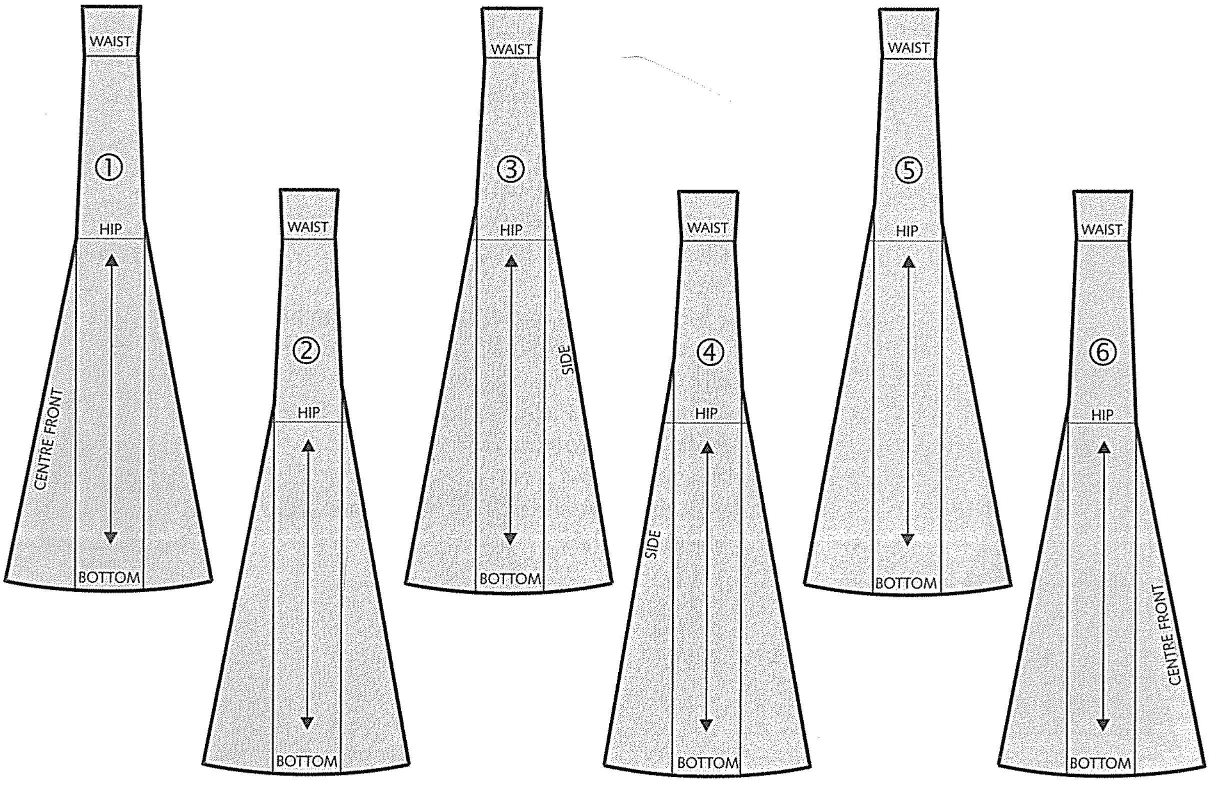


12-PANEL FANCY SKIRT

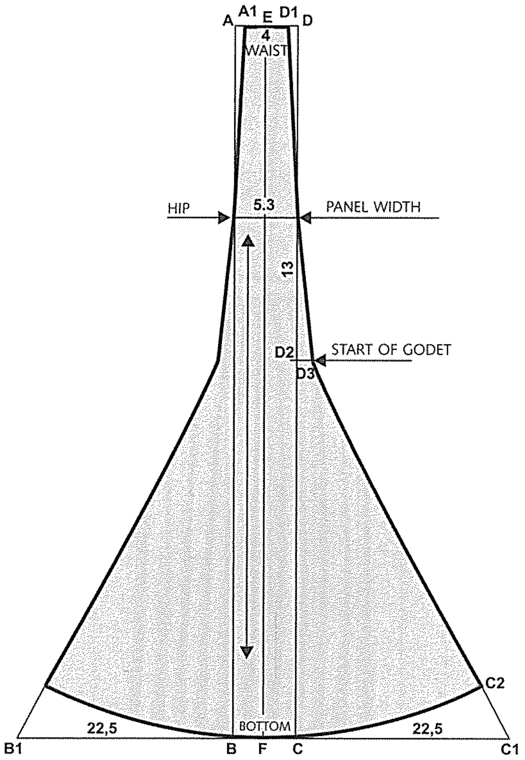



1
2
2
HIGH WAIST
2
2
1
WAIST
WAIST
①
②
③
④
⑤
⑥
3
5
7
5
3
HIP
FRONT
BACK
CENTRE FRONT
SIDE
CENTRE BACK
8
BOTTOM
BOTTOM
8

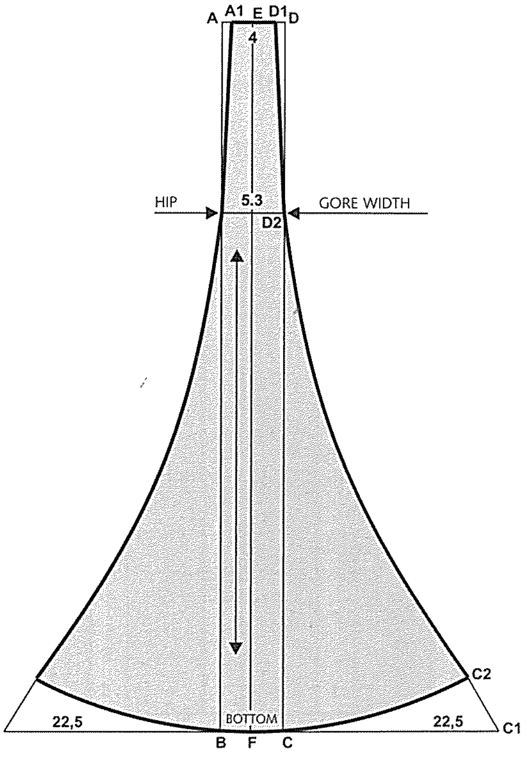
- Draw the basic pattern of the pencil skirt with high waist.
- Divide the hip circumference in 6 equal parts and draw the lines from the waist to the bottom.
- Divide the difference between the hip circumference and the waist circumference in 6 equal parts and draw the waist darts, tapered at the top and bottom.
- Make the flares at the hem as desired or according to the figure.
- Draw tthe facing for the high waist.
- Mark the straight of grain and the notches on all the panels.


WAIST
①
HIP
CENTRE FRONT
BOTTOM
WAIST
②
HIP
BOTTOM
WAIST
③
HIP
SIDE
BOTTOM
WAIST
④
HIP
SIDE
BOTTOM
WAIST
⑤
HIP
BOTTOM
WAIST
⑥
HIP
CENTRE FRONT
BOTTOM

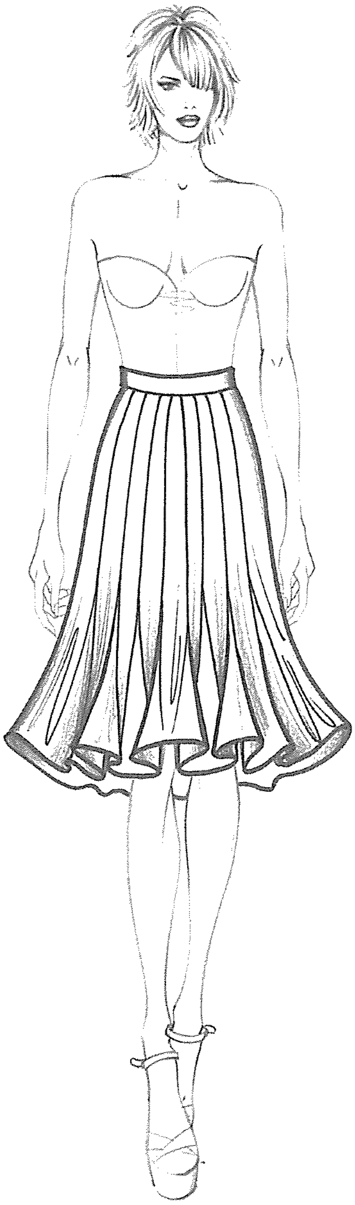
PANEL FOR 18-PANEL SKIRT


A
A1
E
D1
D
4
WAIST
HIP
5.3
PANEL WIDTH
13
D2
START OF GODET
D3
C2
22,5
BOTTOM
22,5
B1
B
F
C
C1

1st VERSION


A
A1
E
D1
D
4
HIP
5.3
D2
GORE WIDTH
C2
22,5
BOTTOM
22,5
C1
B
F
C

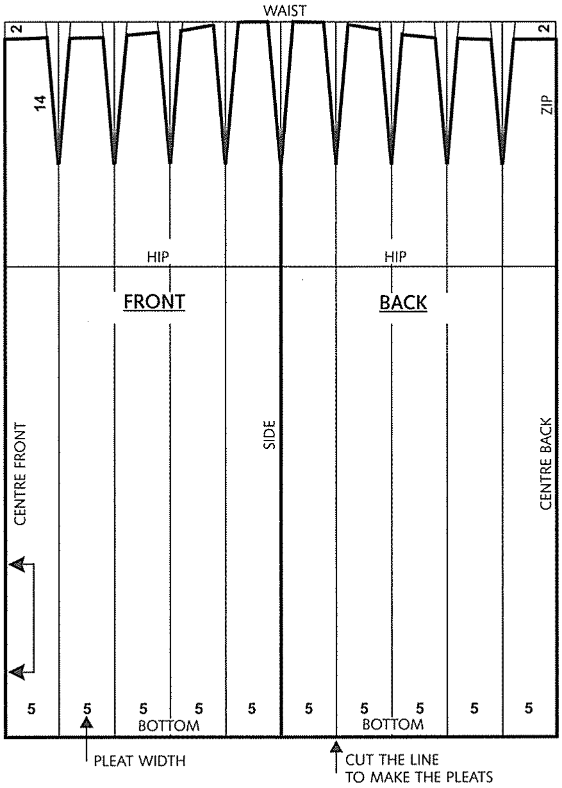
2nd VERSION

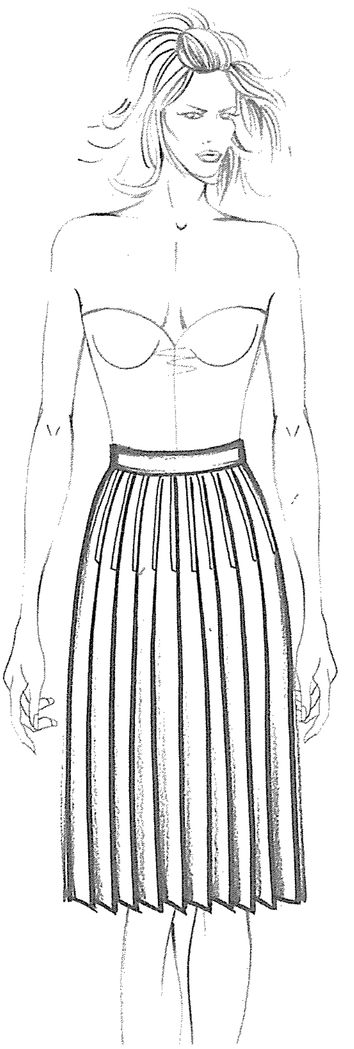


- Draw a rectangle of the skirt A-B-C-D with:
- A-B equal to the desired skirt length (65 cm).
- B-C equal to $^{1}/_{18}$ of the hip circumference plus ease (5.3 cm).
- Draw E-F, where E is midway between A and D.
- A1-D1 equal to $^{1}/_{18}$ of the waist circumference (4 cm).
- Flare the fabric at the bottom, by the desired measurement (25.5 cm per section), and with the desired shape
- D3-C2 like D2-C, less 2-3 cm depending on the fabric.
- Draw all the symbols, the notches and the straight of grain.

PLEATED SKIRTS

KNIFE PLEATS


WAIST
2
14
2
ZIP
HIP
FRONT
HIP
BACK
CENTRE FRONT
SIDE
CENTRE BACK
5
5
5
5
5
5
5
5
5
5
BOTTOM
BOTTOM
PLEAT WIDTH
CUT THE LINE TO MAKE THE PLEATS



Knife pleats keep the same width and depth for the full length of the skirt.

So, in making the pattern, the dimension remains the same, top and bottom.

A pleat is made up of a visible outer fold and a hidden, inner fold.

To make the pleats, it is necessary first of all to decide the desired width (e.g.: 5 cm pleat).

Then the number of pleats to be made has to be calculated. This is done by dividing the hip circumference by the width of the pleats (e.g.: Hip circumference 100 cm: 5 = 20 pleats).

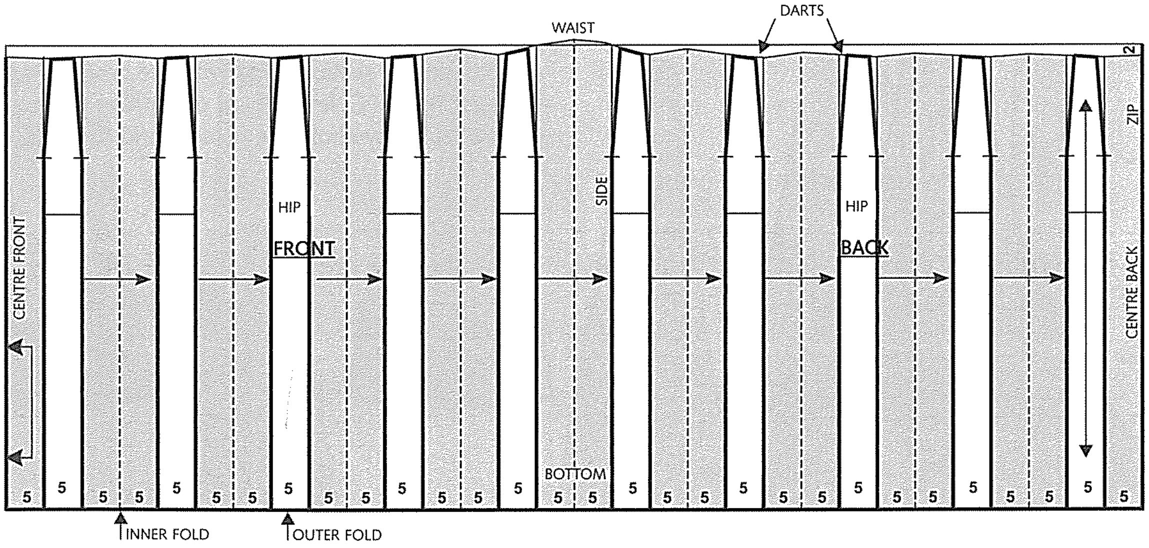
Or, to find the width of the pleats, hip circumference divided by the desired number of pleats.

To know how much fabric is needed for a pleated skirt, multiply by three the hip circumference plus the seam allowance (e.g.: 100 + 6 cm = 106 x 3 = 3.18 m).

The pleats must fold to the left.

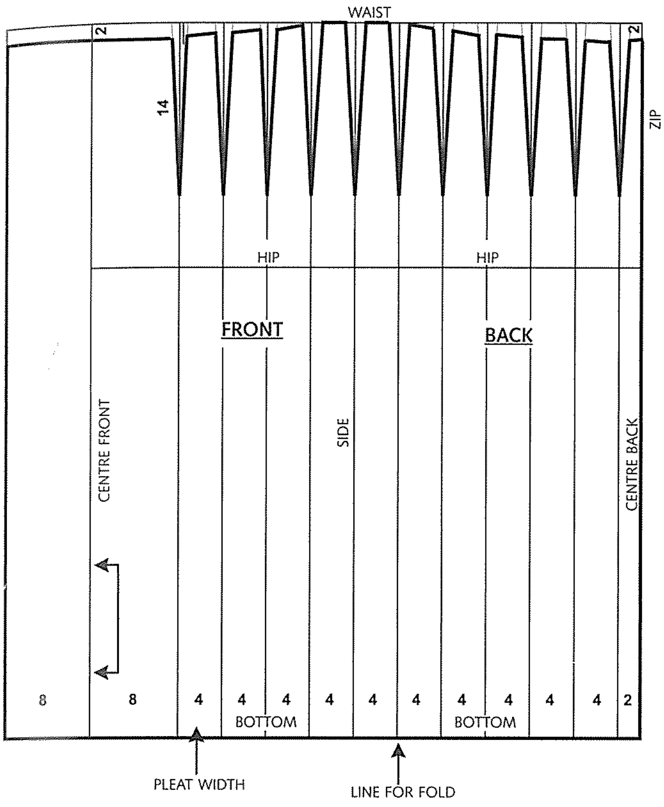
The width of the waist darts should be divided by the number of pleats (e.g.: 28: 20 = 1.4 cm).

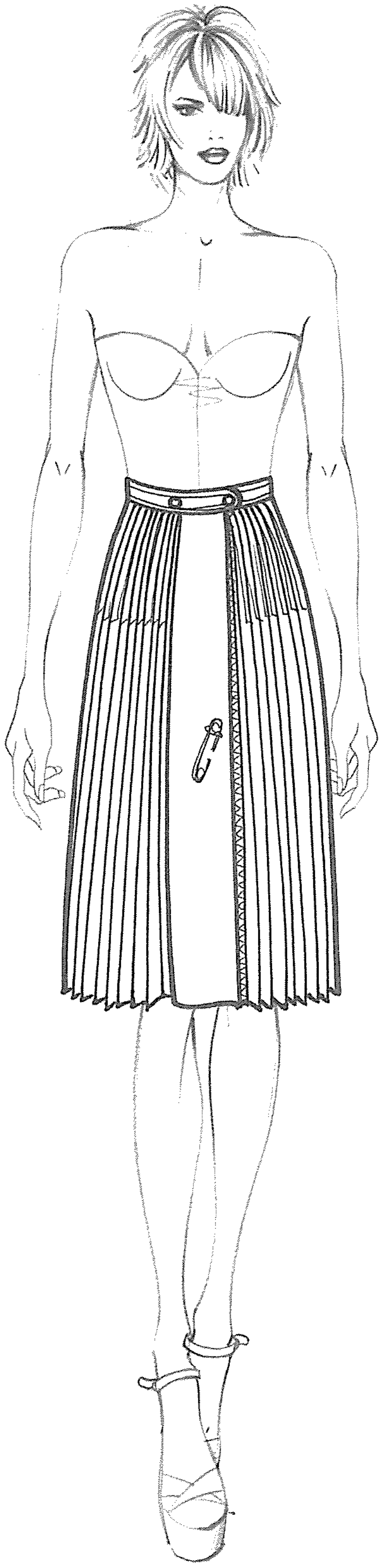
The darts are 12-15 cm in length and there should be a dart in every pleat.


WAIST
DARTS
2
ZIP
HIP
FRONT
SIDE
HIP
BACK
CENTRE FRONT
CENTRE BACK
BOTTOM
5
INNER FOLD
OUTER FOLD

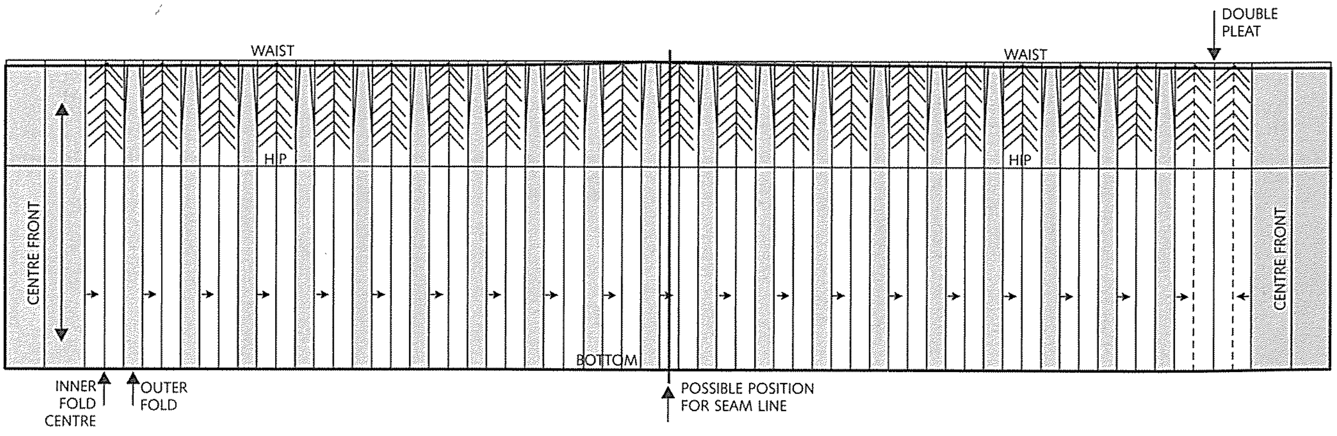
Note: *In industrial production, there must be an even number of pleats in order to have an homogeneous size grading.*

THE KILT


WAIST
2
14
2
ZIP
HIP
HIP
FRONT
BACK
CENTRE FRONT
SIDE
CENTRE BACK
8
8
4
4
4
4
4
4
4
4
4
4
2
BOTTOM
BOTTOM
PLEAT WIDTH
LINE FOR FOLD



- Make the basic pattern of the pencil skirt.
- Add 8-10 cm to the centre, for overlap.
- Divide the entire circumference of the skirt in equal parts, starting with a large piece such as the overlap and continuing with approximately 4-cm folds.
- Divide the dart width into equal parts based on the number of pleats, and make them all the same length (14 cm).
- Cut the pleat strips and paste them onto another sheet of paper, leaving twice their width between them.
- End with a double pleat to match with the initial overlap.


DOUBLE PLEAT
WAIST
WAIST
HIP
HIP
CENTRE FRONT
CENTRE FRONT
BOTTOM
INNER FOLD CENTRE
OUTER FOLD
POSSIBLE POSITION FOR SEAM LINE

Pleats for skirts

Pleats are portions of fabric folded over one another and they can be *flat*, *inverted*, or *box pleats*.

Calculating measurements for pleats

- The waist circumference, including ease (2-4 cm), divided by the pleat width gives the number of pleats. Or, if the result is not an even number:
- The waist circumference plus ease, divided by the pleat width, gives the number of pleats (e.g.: waist circumference 96 cm : 6 = 16 pleats; waist circumference 96 cm : 5 = 19.2 pleats).

In the second case, we cannot make 19.2 pleats, so we have to divide the waist circumference by the number of pleats, which gives us a pleat width of 4.8 cm (e.g.: 96 cm : 20 pleats = 4.8 cm).

Note: *In industrial production, the pleats must be 4 or 2 cm, for reasons of size grading.*

Calculating the fabric requirements

The interior part of the pleat is usually twice its width, so that $^1/_3$ of the total circumference goes to the pleat width and $^2/_3$ goes for their interior.
This means that to calculate how much fabric is needed for a pleated skirt, we multiply the hip circumference plus the seam allowance by 3.
(e.g.: Circumf. hip cm 96 + 4 = 100 x 3 = 300).
So, for a fabric that is 1.40 cm high this means using two skirt-lengths plus 20 cm.
In this case, the missing centimetres could be taken from the inside of the pleats, which, instead of 12 centimetres could become 11 cm, but in any case we cannot remove more than 2 cm.
The seams should never be made on the visible side of the fold, nor at the edges of the fold, but hidden inside its depths.

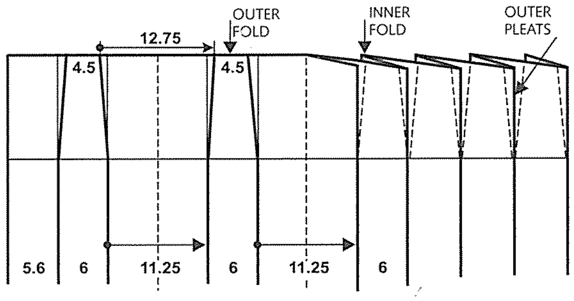
Straight of grain

For perfect ironing of the pleats, it is indispensable to respect the straight grain of the fabric.

Waist darts

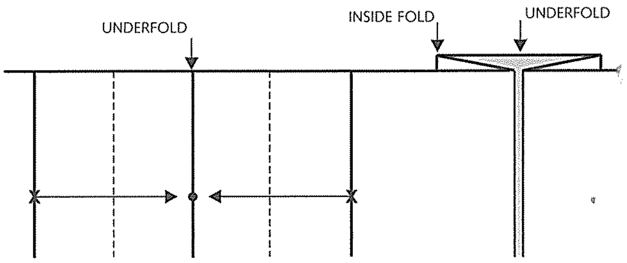
With pleated skirts, the waist darts can be subtracted from the width of the pleat.
(e.g.: hip circ. 96 cm - waist circ. 72 cm = 24 cm : 16 pleats = 1.5 cm per pleat).

KNIFE PLEATS



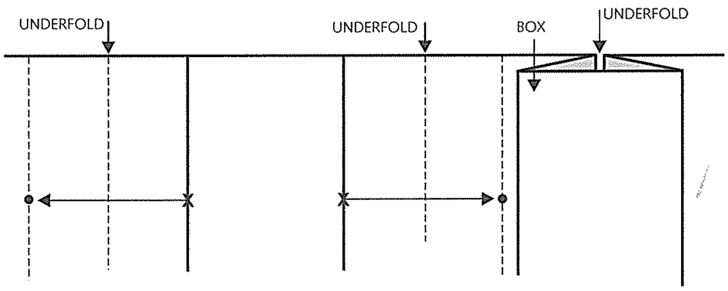
Knife pleats have an outer fold, visible on the right side of the skirt, and an inner fold, on the inside of the pleat.

INVERTED PLEATS



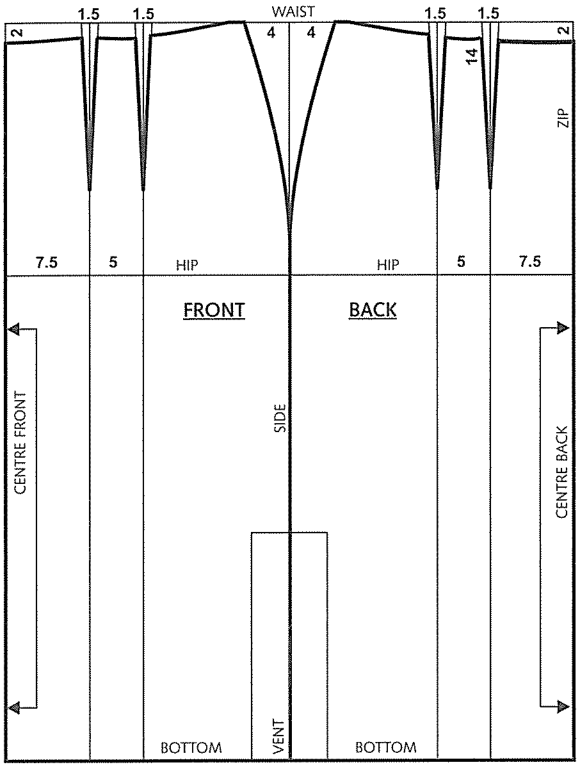
They are made up of two knife pleats folded one facing the other, forming an underfold inside.

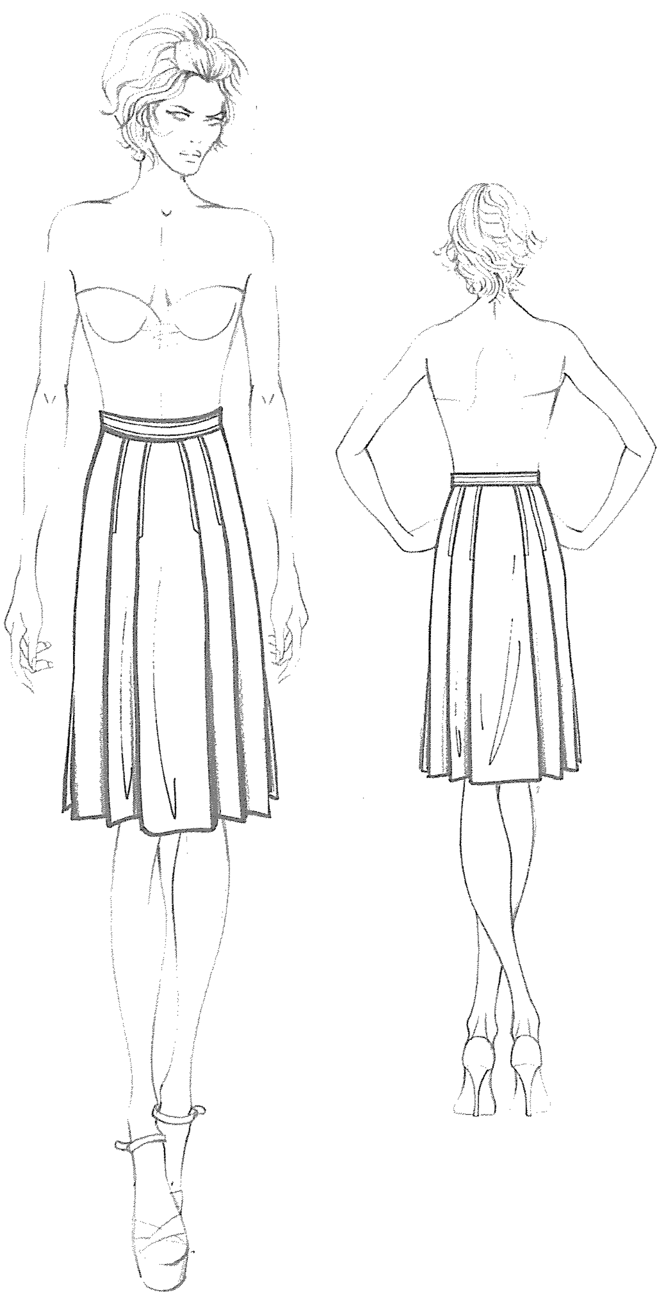
BOX PLEATS

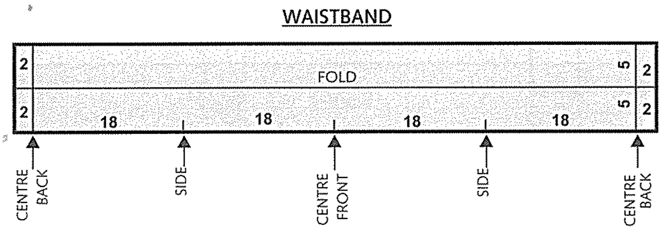


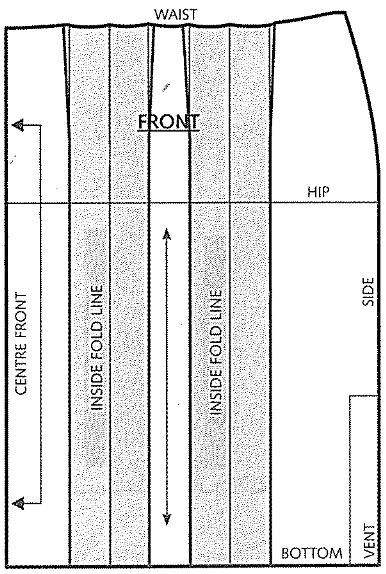
Box pleats are two divergent knife pleats, folded in opposite directions.

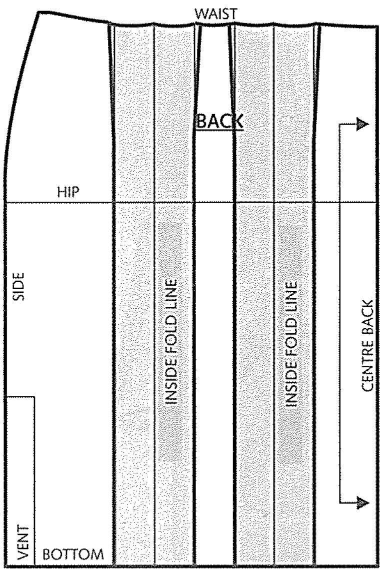
FANCY PLEATED SKIRT


1.5
1.5
WAIST
1.5
1.5
2
4
4
14
2
ZIP
7.5
5
HIP
HIP
5
7.5
FRONT
BACK
CENTRE FRONT
SIDE
CENTRE BACK
BOTTOM
VENT
BOTTOM

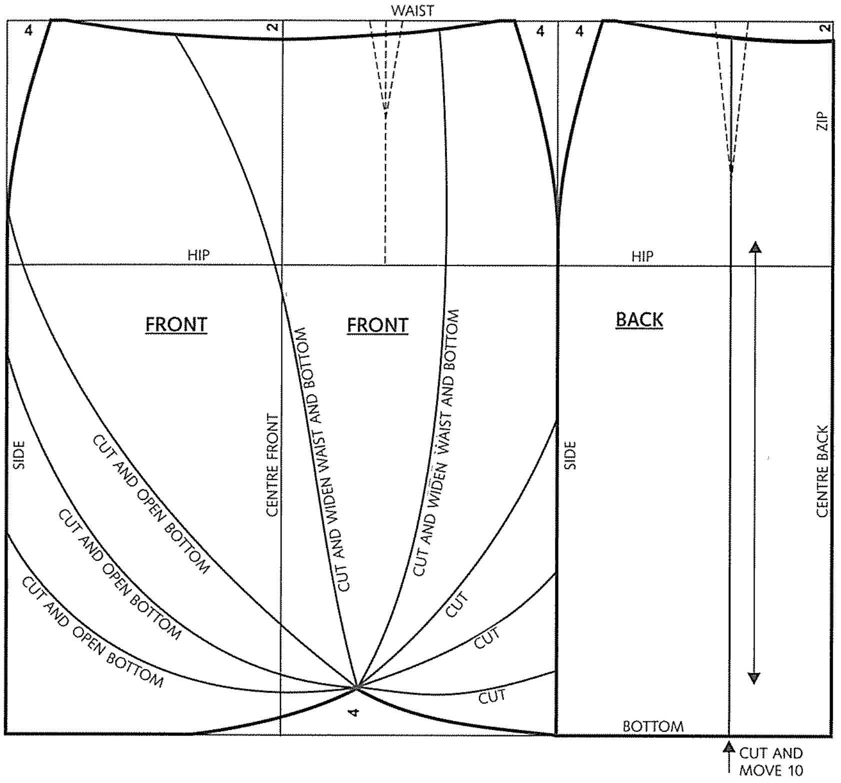


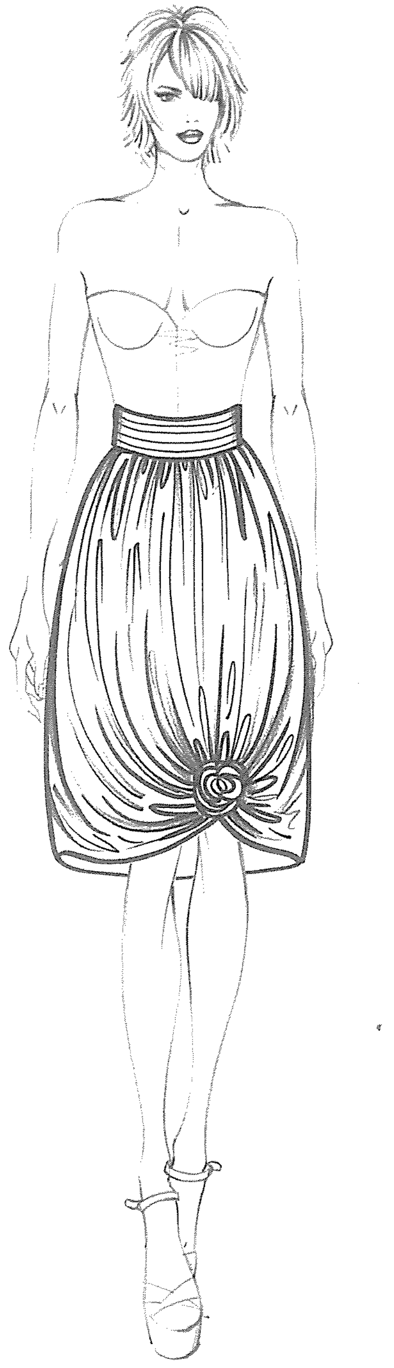

WAISTBAND
2
FOLD
5
2
2
18
18
18
18
5
2
CENTRE BACK
SIDE
CENTRE FRONT
SIDE
CENTRE BACK

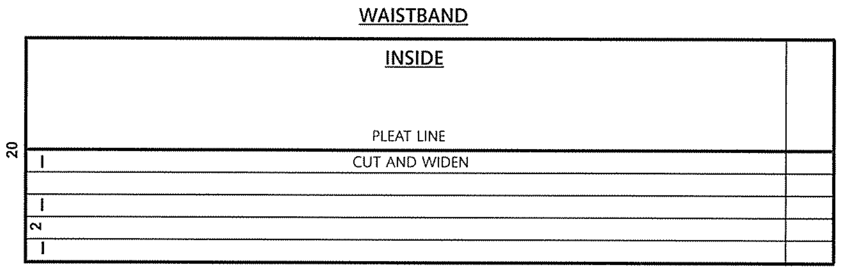

WAIST
FRONT
HIP
CENTRE FRONT
INSIDE FOLD LINE
INSIDE FOLD LINE
SIDE
BOTTOM
VENT

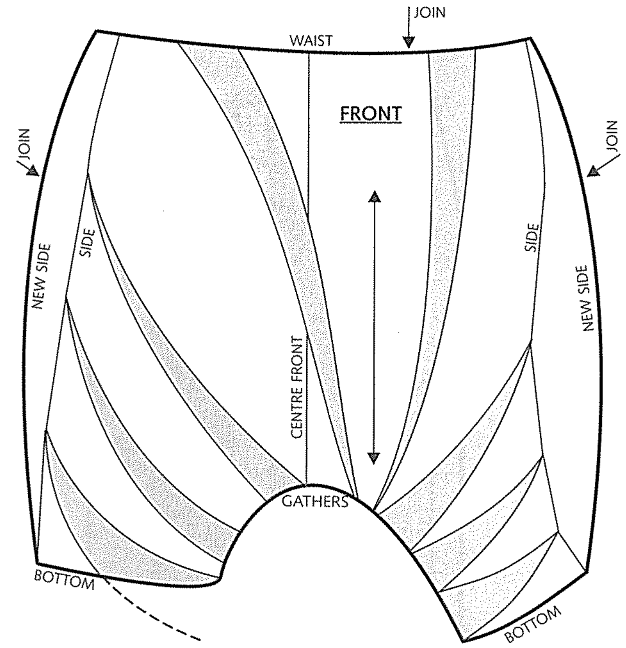

WAIST
BACK
HIP
SIDE
INSIDE FOLD LINE
INSIDE FOLD LINE
CENTRE BACK
VENT
BOTTOM

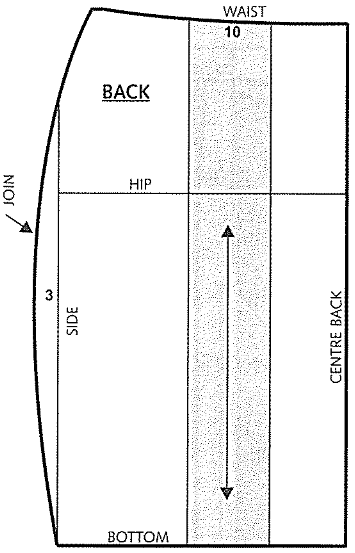
FANCY DRAPED SKIRT


WAIST
4
2
4
4
2
ZIP
HIP
HIP
FRONT
FRONT
BACK
SIDE
CENTRE FRONT
SIDE
CENTRE BACK
CUT AND OPEN BOTTOM
CUT AND OPEN BOTTOM
CUT AND OPEN BOTTOM
CUT AND WIDEN WAIST AND BOTTOM
CUT AND WIDEN WAIST AND BOTTOM
CUT
CUT
CUT
4
BOTTOM
CUT AND MOVE 10

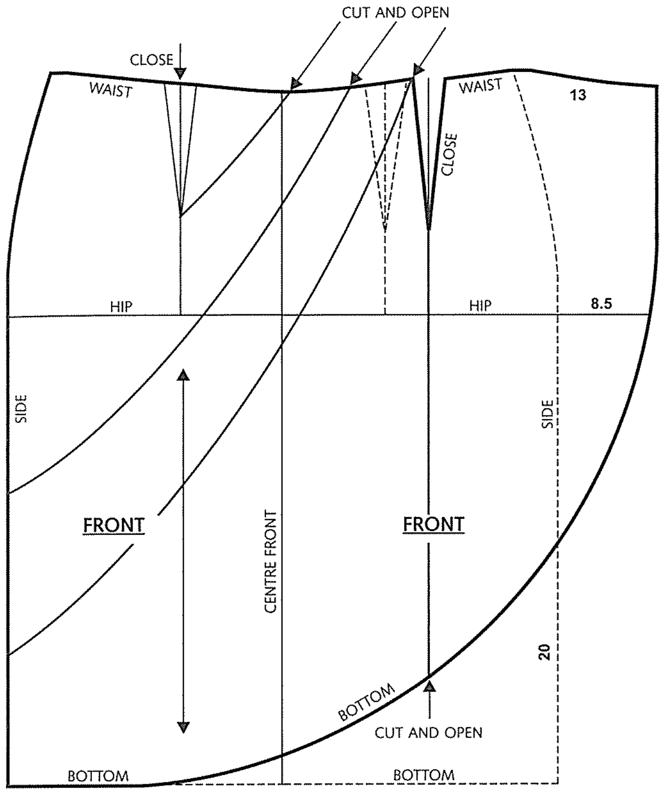


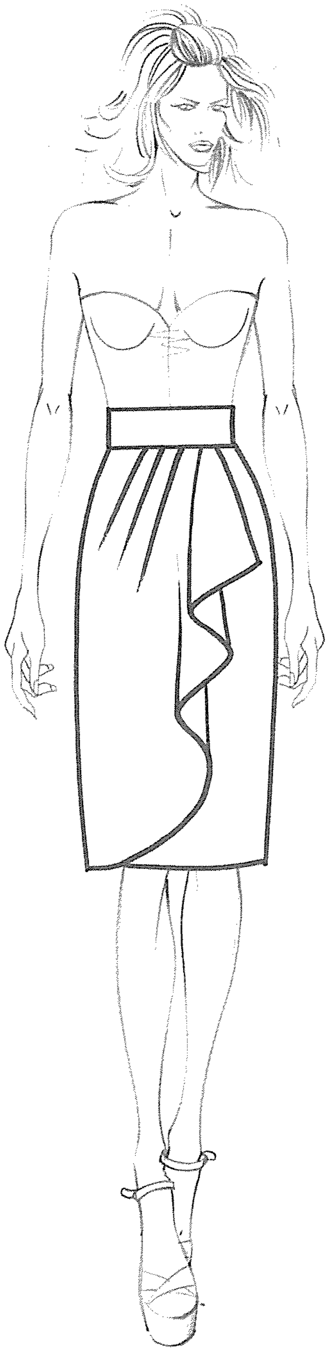

WAISTBAND
INSIDE
PLEAT LINE
CUT AND WIDEN
20
1
1
2
1

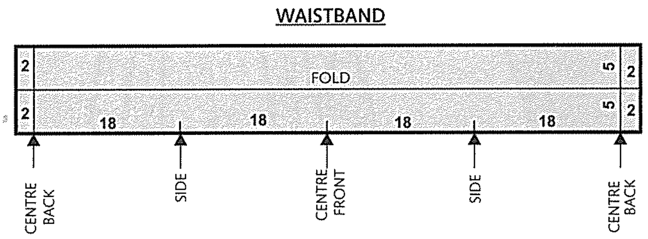

JOIN
WAIST
FRONT
JOIN
JOIN
NEW SIDE
SIDE
SIDE
NEW SIDE
CENTRE FRONT
GATHERS
BOTTOM
BOTTOM

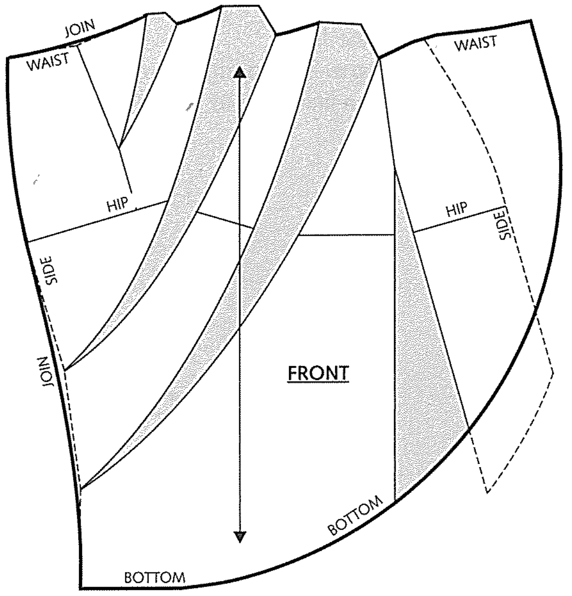

WAIST
10
BACK
HIP
JOIN
3
SIDE
CENTRE BACK
BOTTOM

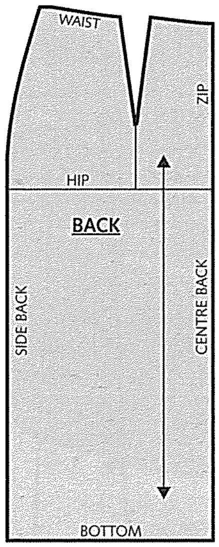
ASYMMETRICAL SKIRT


CUT AND OPEN
CLOSE
WAIST
WAIST
13
CLOSE
HIP
HIP
8.5
SIDE
SIDE
FRONT
CENTRE FRONT
FRONT
20
BOTTOM
CUT AND OPEN
BOTTOM
BOTTOM

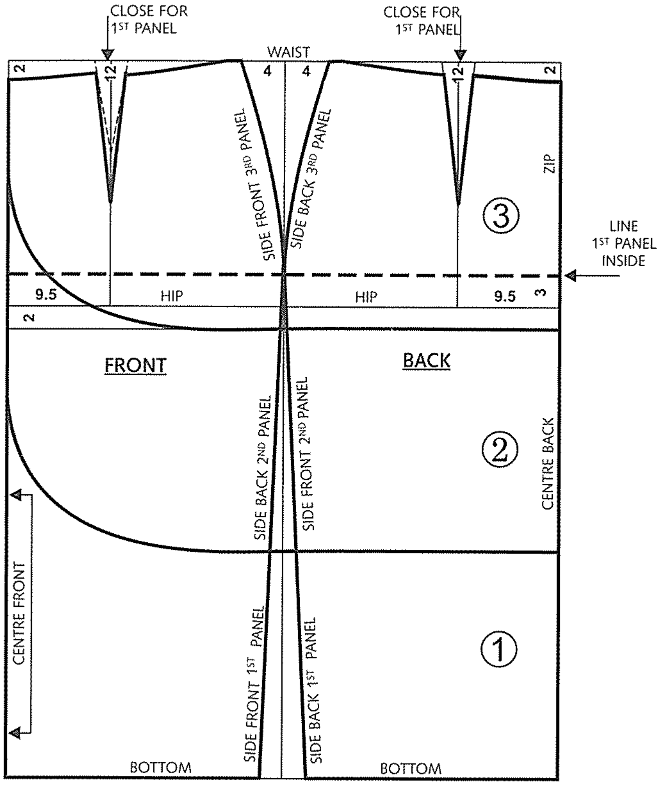


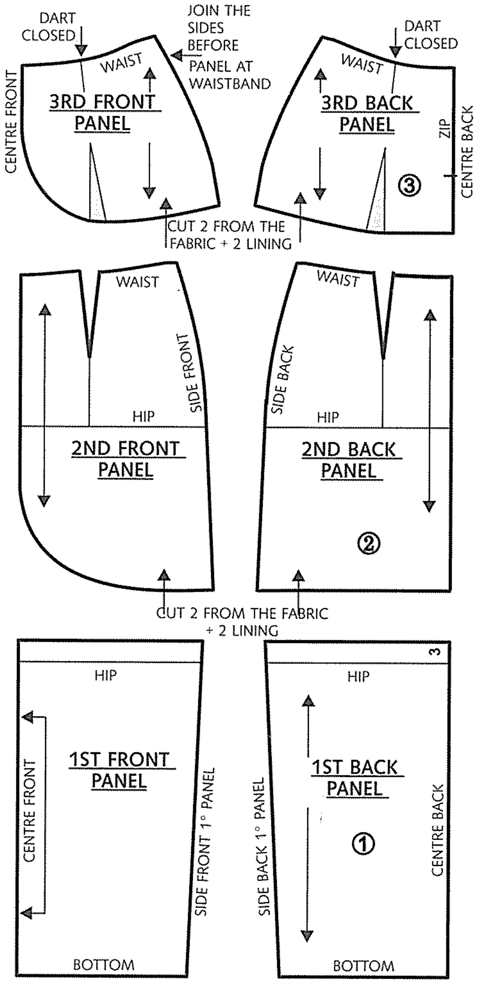

WAISTBAND
2
FOLD
5
2
2
18
18
18
18
5
2
CENTRE BACK
SIDE
CENTRE FRONT
SIDE
CENTRE BACK

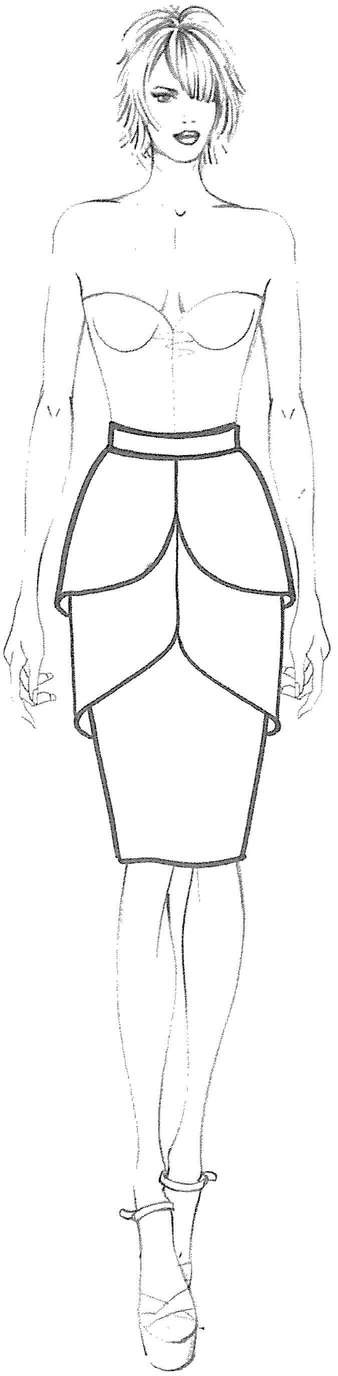

JOIN
WAIST
WAIST
HIP
HIP
SIDE
SIDE
JOIN
FRONT
BOTTOM
BOTTOM


WAIST
ZIP
HIP
BACK
SIDE BACK
CENTRE BACK
BOTTOM

FLOUNCED SKIRT


CLOSE FOR 1ST PANEL
CLOSE FOR 1ST PANEL
WAIST
2
12
4
4
12
2
SIDE FRONT 3RD PANEL
SIDE BACK 3RD PANEL
ZIP
③
LINE 1ST PANEL INSIDE
9.5
HIP
HIP
9.5
3
2
FRONT
BACK
SIDE BACK 2ND PANEL
SIDE FRONT 2ND PANEL
②
CENTRE BACK
CENTRE FRONT
SIDE FRONT 1ST PANEL
SIDE BACK 1ST PANEL
①
BOTTOM
BOTTOM

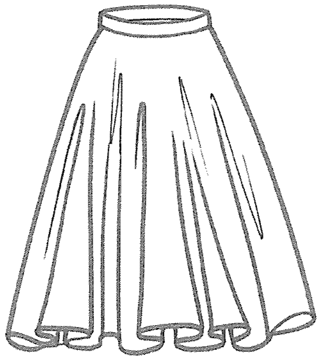

DART CLOSED
JOIN THE SIDES BEFORE PANEL AT WAISTBAND
DART CLOSED
WAIST
WAIST
CENTRE FRONT
3RD FRONT PANEL
3RD BACK PANEL
ZIP
CENTRE BACK
③
CUT 2 FROM THE FABRIC + 2 LINING
WAIST
WAIST
SIDE FRONT
SIDE BACK
HIP
HIP
2ND FRONT PANEL
2ND BACK PANEL
②
CUT 2 FROM THE FABRIC + 2 LINING
3
HIP
HIP
CENTRE FRONT
1ST FRONT PANEL
SIDE FRONT 1° PANEL
SIDE BACK 1° PANEL
1ST BACK PANEL
①
CENTRE BACK
BOTTOM
BOTTOM



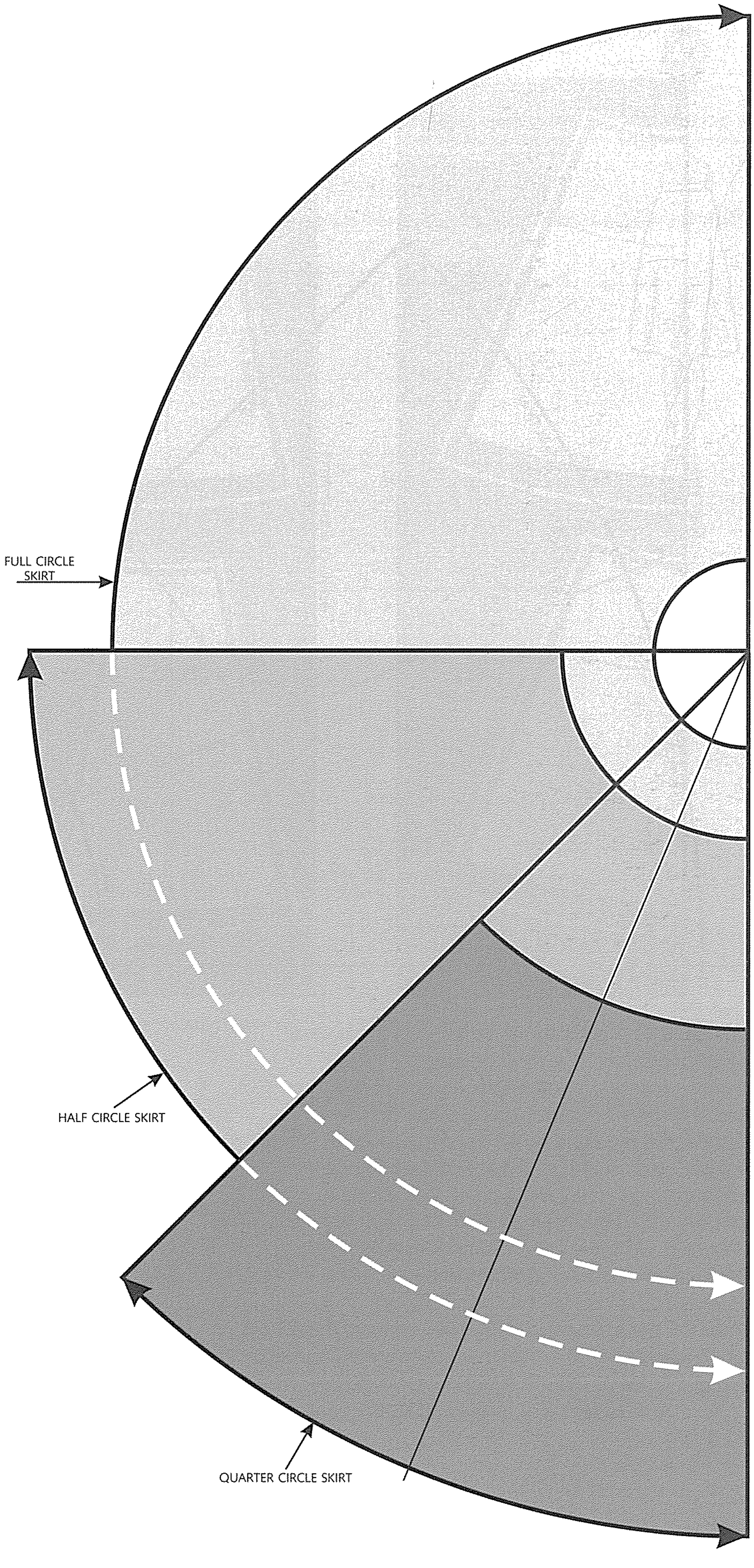
- Draw the basic pattern of the pencil skirt.
- Draw the outlines of the three skirts at desired lengths, as shown in the figure.
- The first panel should end 3 cm above the hip, and be sewn on the lining, so as to keep the waistline free of bulk.

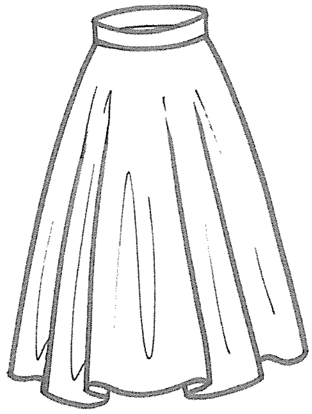
CIRCULAR SKIRTS

FULL - QUARTER - AND HALF CIRCLE SKIRTS

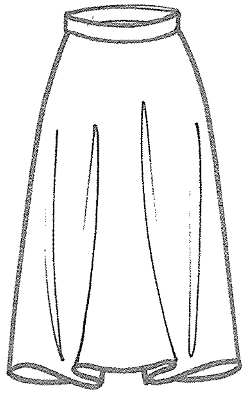


FULL CIRCLE


FULL CIRCLE SKIRT
HALF CIRCLE SKIRT
QUARTER CIRCLE SKIRT

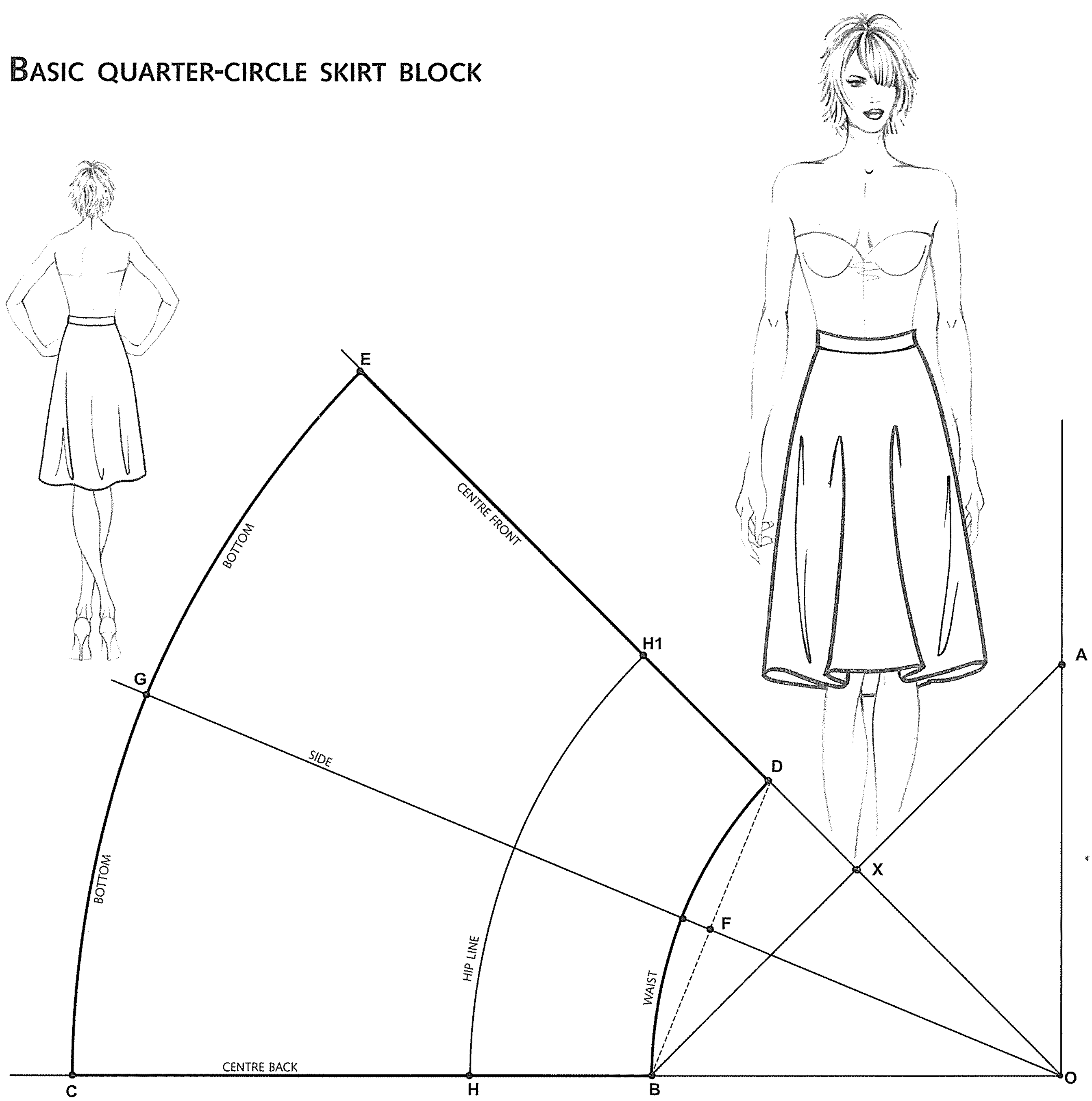


HALF CIRCLE

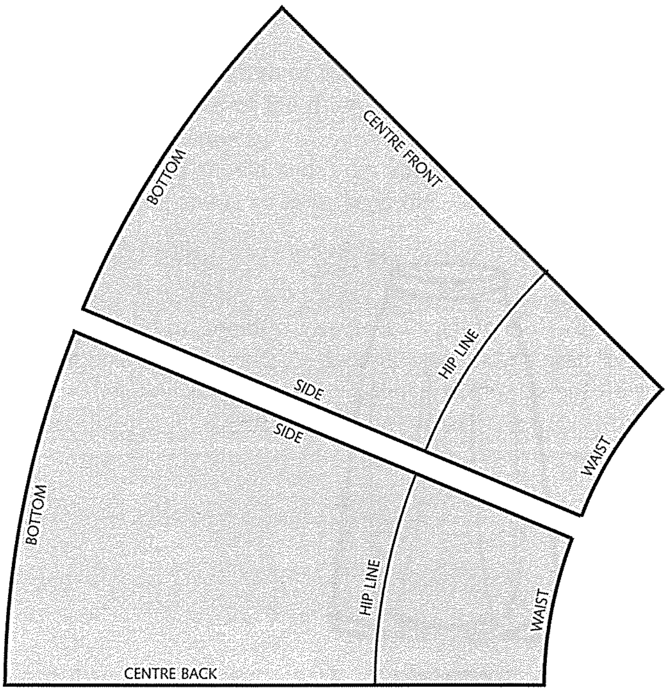


QUARTER CIRCLE

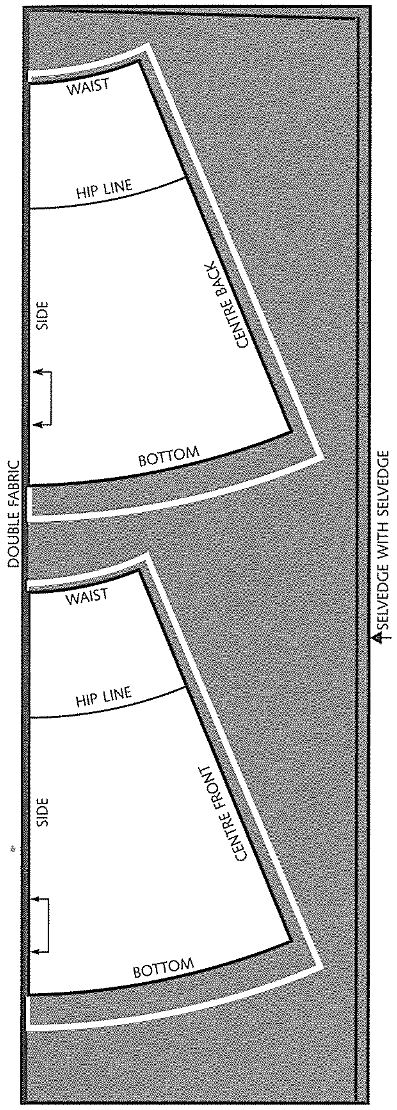
BASIC QUARTER-CIRCLE SKIRT BLOCK


E
CENTRE FRONT
BOTTOM
H1
A
G
SIDE
D
X
F
BOTTOM
HIP LINE
WAIST
CENTRE BACK
C
H
B
O

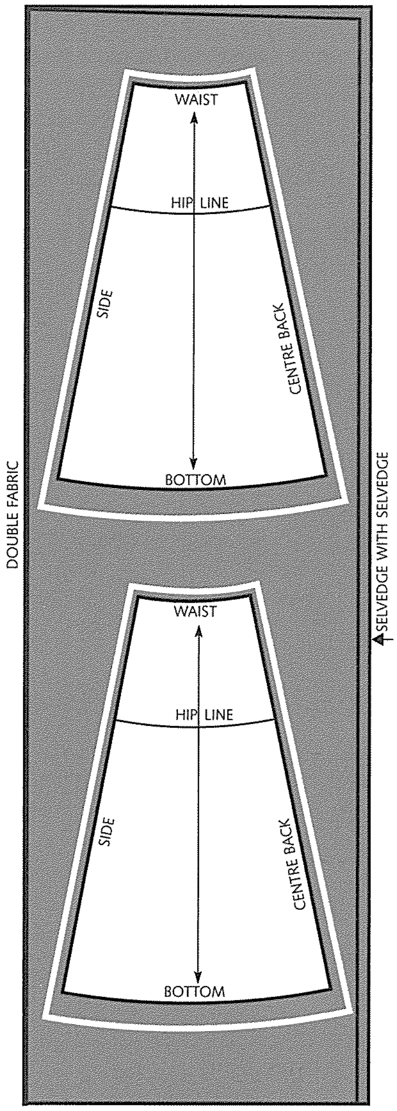
- Draw a right angle with the vertex O in the bottom right-hand corner of a sheet of paper.
- On the vertical axis and on the horizontal one, draw O-A and O-B, with a distance equal to half the waist circumference divided by 3.14 and multiplied by 4 (e.g.: 36 cm : 3.14 = 11.5 x 4 = 46 (see the table).
- Make a straight line joining points A-B, divide it in half and mark the point with an X.
- Draw a straight line O-E, passing through X.
- Taking O as your pivot point, draw an arc between B-D (measuring half the waist circumference).
- Draw B-C measuring skirt length (65 cm) and write CENTRE BACK.
- D-E as B-C. Write CENTRE FRONT.
- Draw an arc C-E taking O as your pivot point and write BOTTOM.
- B-H Hip Height.
- Draw an arc H-H1 and write HIP LINE.
- Draw F at half B-D.
- Trace the point G at half C-E.
- Draw O-G. HIP Division Line.


BOTTOM
CENTRE FRONT
HIP LINE
SIDE
WAIST
SIDE
BOTTOM
HIP LINE
WAIST
CENTRE BACK

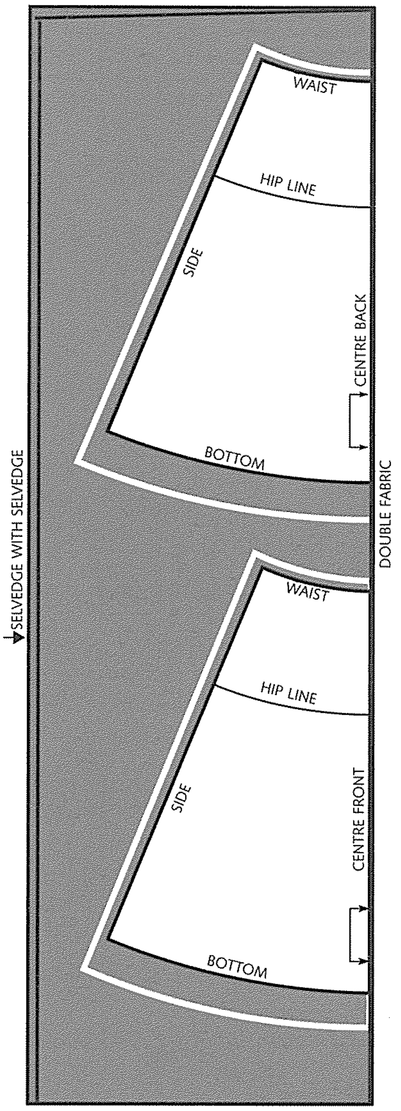
QUARTER-CIRCLE SKIRT PATTERN LAYOUT


WAIST
HIP LINE
SIDE
CENTRE BACK
BOTTOM
WAIST
HIP LINE
SIDE
CENTRE FRONT
BOTTOM
DOUBLE FABRIC
SELVEDGE WITH SELVEDGE

STRAIGHT OF GRAIN ON THE SIDE


WAIST
HIP LINE
SIDE
CENTRE BACK
BOTTOM
WAIST
HIP LINE
SIDE
CENTRE BACK
BOTTOM
DOUBLE FABRIC
SELVEDGE WITH SELVEDGE

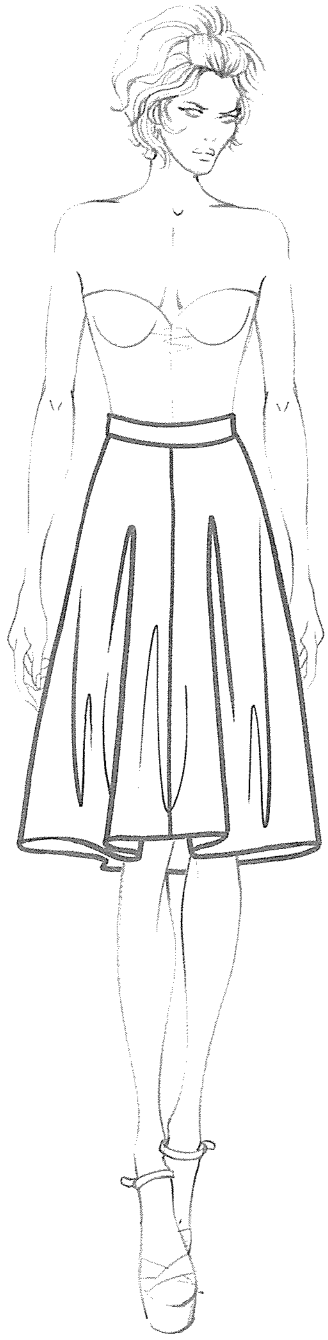
STRAIGHT OF GRAIN ON THE PERPENDICULAR


WAIST
HIP LINE
SIDE
CENTRE BACK
BOTTOM
WAIST
HIP LINE
SIDE
CENTRE FRONT
BOTTOM
SELVEDGE WITH SELVEDGE
DOUBLE FABRIC

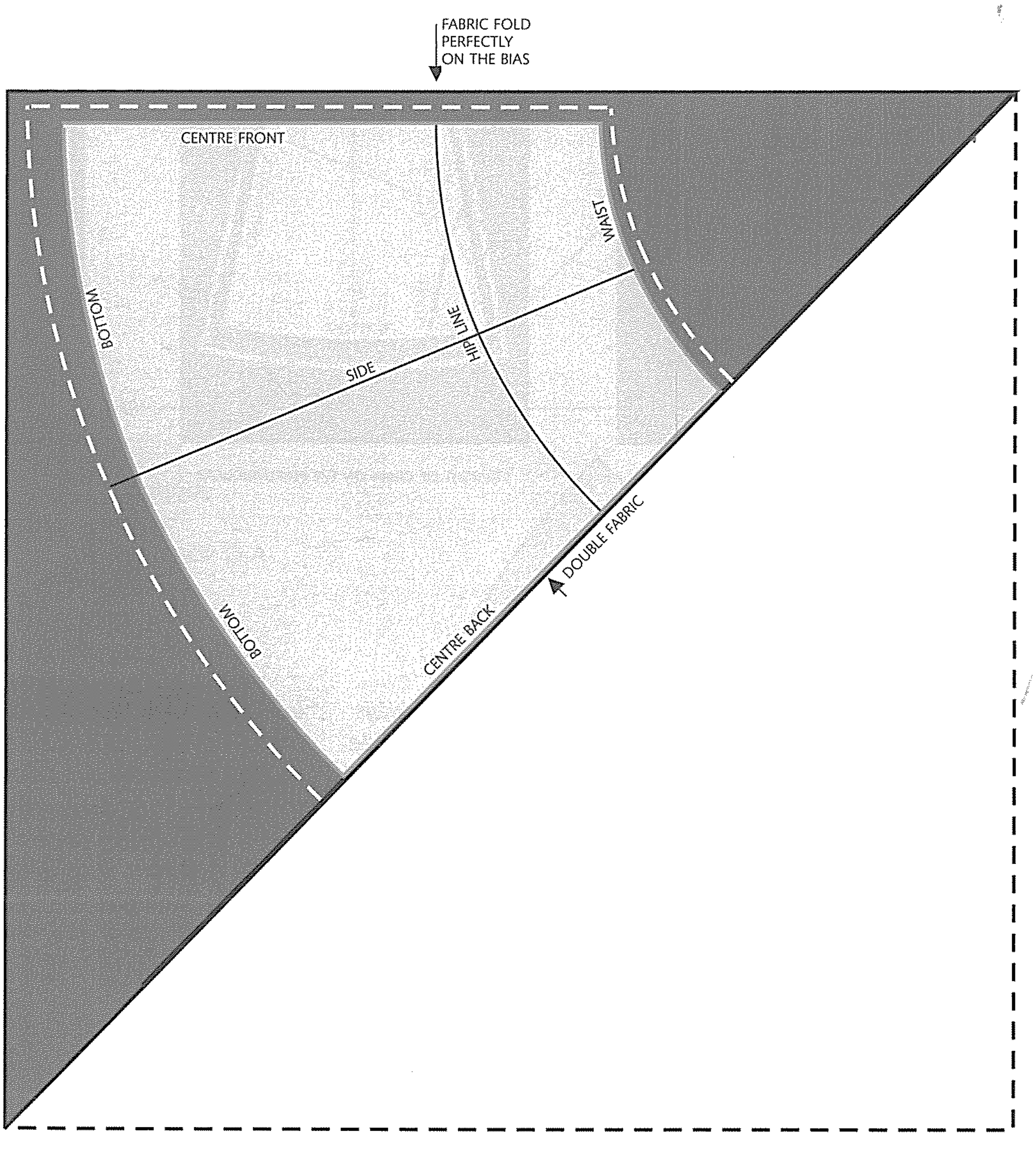
STRAIGHT OF GRAIN ON THE CENTRE FRONT AND BACK

The ¼-circle skirt may be positioned in any of three main ways:
1) With the straight of grain on the side, positioning the side seam on the fold of the double layer of fabric. In this case, the skirt will have a front seam and a back seam, and no side seam.
2) With the straight of grain on the perpendicular line in the middle of the gore, positioning the gore perfectly centred on the double layer of fabric.
In this case, the skirt will have four seams: one in front, one in back and one on either side.
3) With the straight of grain on the centre front and the centre back, positioning the lines of the centre front and centre back on the fold of the double layer of fabric.
In this case, the skirt will have seams on either side and no seams on the front and back.

QUARTER-CIRCLE SKIRT WITH SINGLE SEAM



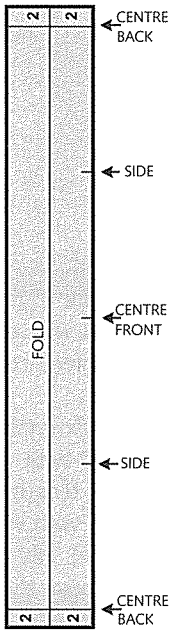
To make this skirt you have to fold the fabric at 45°, making it easy to position the pattern perfectly on the bias.
You place the centre front on the fold, if you want the seam in the back; you place the centre back on the fold if you want the seam in the centre front.
This kind of skirt can be made using solid colour fabrics, or at most with perfect checkered patterns, never with stripes or tartan plaids, the squares of which are slightly irregular.

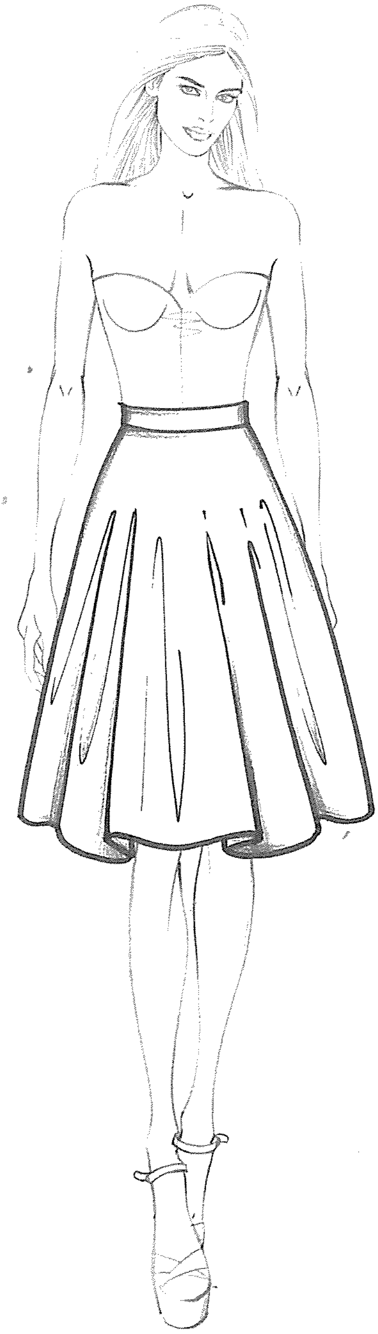

FABRIC FOLD PERFECTLY ON THE BIAS
CENTRE FRONT
WAIST
BOTTOM
HIP LINE
SIDE
DOUBLE FABRIC
BOTTOM
CENTRE BACK

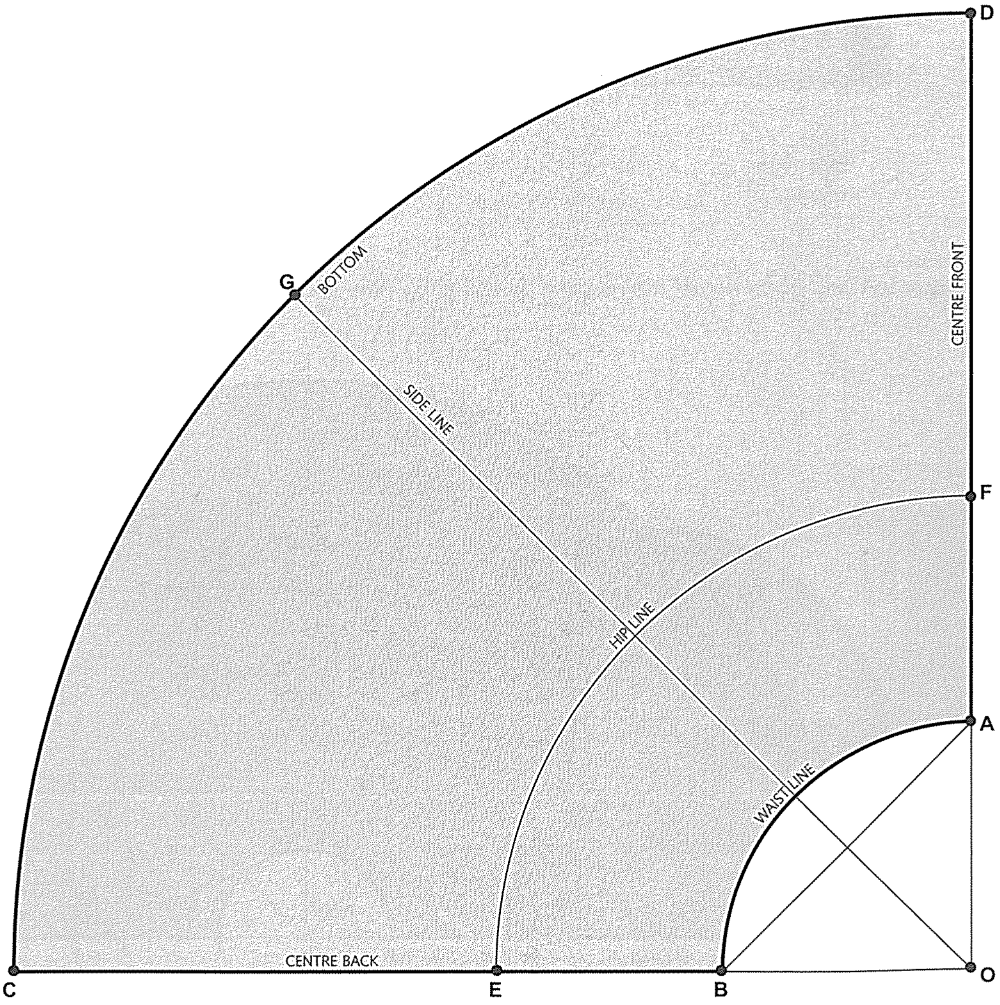
HALF-CIRCLE SKIRT

- Draw in the bottom right-hand corner a right angle D-O-C.
- From the vertex O trace the points A-B with a distance equal to the waist circumference divided by 3.14 and multiplied by 2 (e.g.: 72: 2 = 36: 3.14 = 11.5 x 2 = 23 cm)
- Draw an arc between A-B with vertex O (measuring half the waist circumference 36 cm). WAISTLINE.
- Draw an arc between D-C with vertex O, with A-D equal to the desired skirt length (65 cm). BOTTOM LINE.
- Draw an arc between E-F with vertex O, with A-F equal to the side height. HIP LINE.
- Divide in equal parts the arc C-D and trace the point G.
- Draw a straight line between O-G. SIDE LINE.
- Above the line A-D write CENTRE FRONT.
- Above the line B-C write CENTRE BACK.

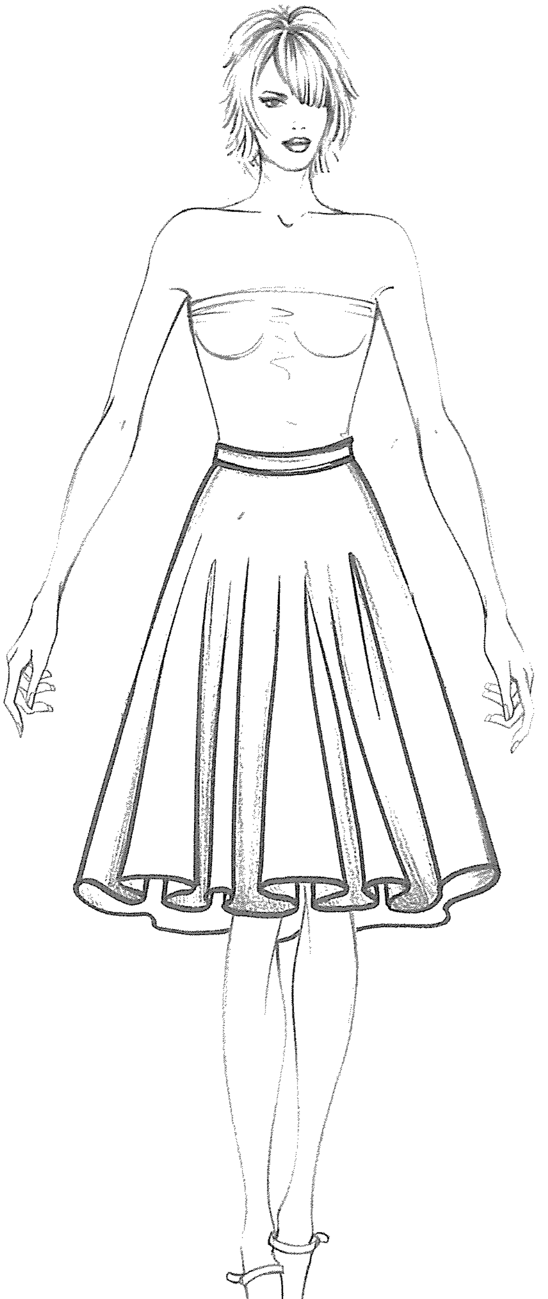
WAISTBAND


2
2
CENTRE BACK
SIDE
FOLD
CENTRE FRONT
SIDE
2
2
CENTRE BACK

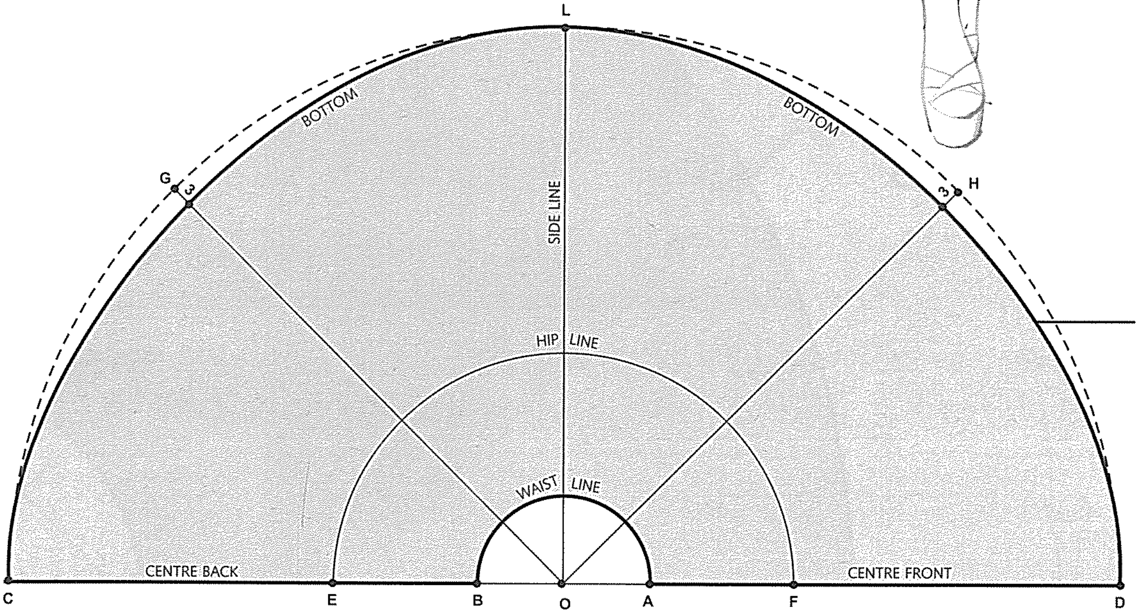



D
G
BOTTOM
CENTRE FRONT
SIDE LINE
F
HIP LINE
A
WAIST LINE
CENTRE BACK
C
E
B
O

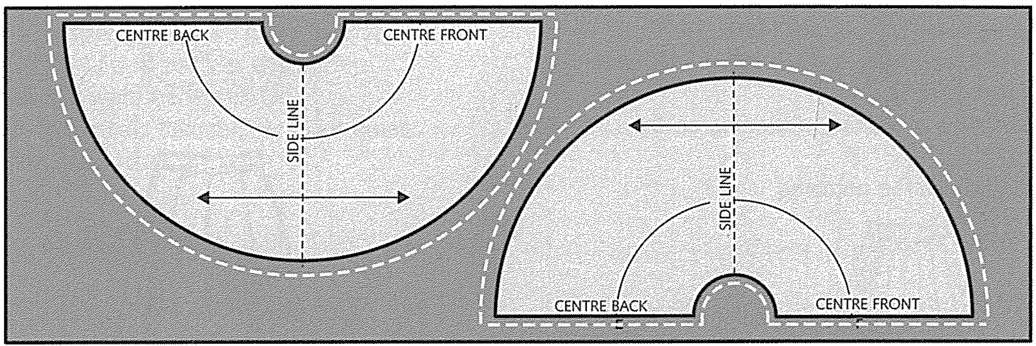
BASIC FULL-CIRCLE SKIRT BLOCK



- Draw a straight line C-D.
- Trace the point O at centre of the straight line.
- Draw an arc between A-B with centre in O with the radius equal to the waist circumference divided by 3.14 minus 0.5 cm. WAISTLINE.
  (e.g.: 36: 3.14 = 11.5 - 0.5 = 11 cm).
- Draw an arc between C-D with vertex O and with B-C equal to the desired skirt length (65 cm). BOTTOM LINE.
- Draw an arc between E-F with vertex O and with B-E equal to the side height (20 cm). HIP LINE.
- Write CENTRE FRONT above the line A-D.
- Write CENTRE BACK above the line B-C.
- Draw the perpendicular O-L. SIDE LINE.
- At G and H, shorten the line by 2-3 cm and reconstruct the arc. This is to avoid hemline drop.

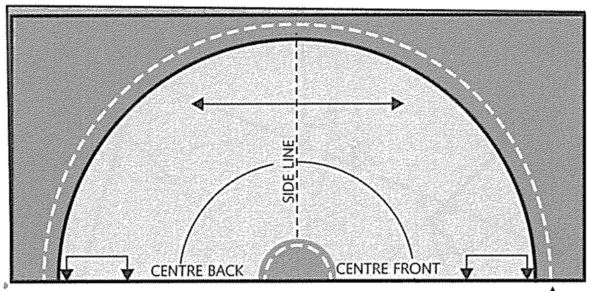

L
BOTTOM
BOTTOM
G
3
3
H
SIDE LINE
HIP LINE
WAIST LINE
CENTRE BACK
CENTRE FRONT
C
E
B
O
A
F
D

CIRCLE SKIRT PATTERN LAYOUT

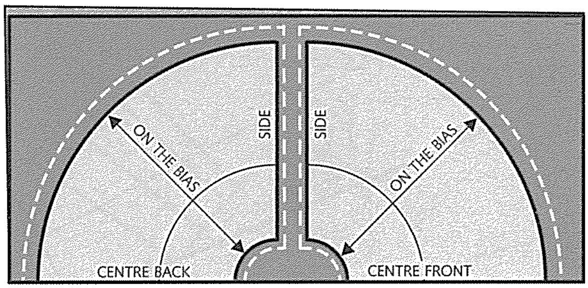

CENTRE BACK
CENTRE FRONT
SIDE LINE
SIDE LINE
CENTRE BACK
CENTRE FRONT
SIMPLE FABRIC

SKIRT WITH TWO SEAMS (FRONT AND BACK)

This layout is done on simple (unfolded) fabric, since fabrics high enough to accomodate the pattern do not exist.

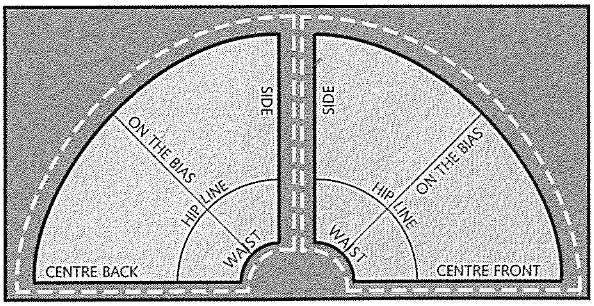

SIDE LINE
CENTRE BACK
CENTRE FRONT
FOLD FABRIC

SKIRT WITHOUT SEAMS

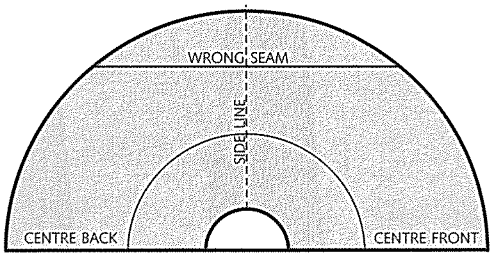

ON THE BIAS
SIDE
SIDE
ON THE BIAS
CENTRE BACK
CENTRE FRONT
FOLD FABRIC

SKIRT WITH SEAM ON THE SIDE

These two kinds of layout on double (folded) fabric can only be done with skirts having a maximum length of 55 cm. For longer skirts, panels have to be used.


SIDE
SIDE
ON THE BIAS
HIP LINE
WAIST
ON THE BIAS
HIP LINE
WAIST
CENTRE BACK
CENTRE FRONT
SIMPLE FABRIC OPEN

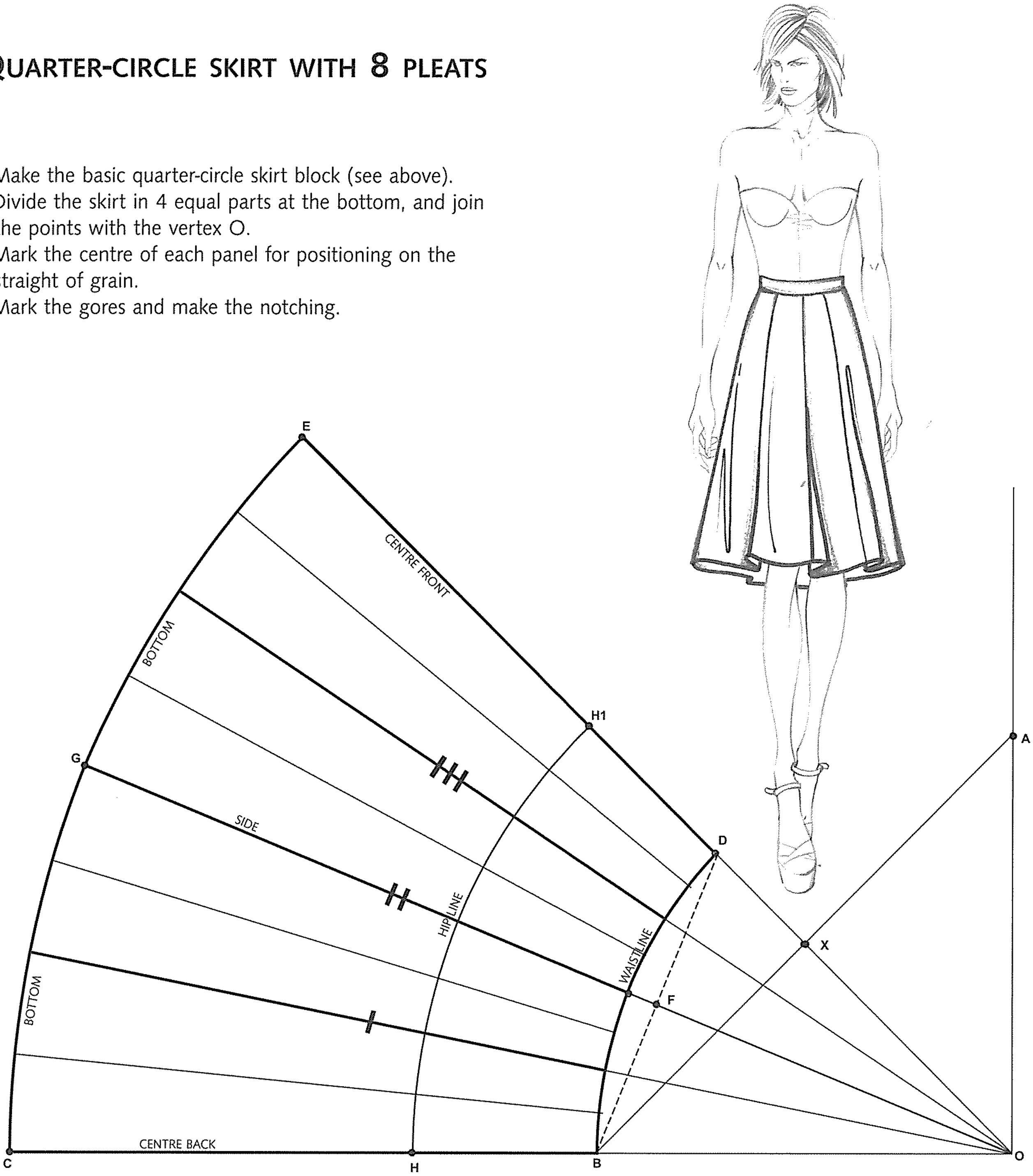
SKIRT WITHOUT SEAMS

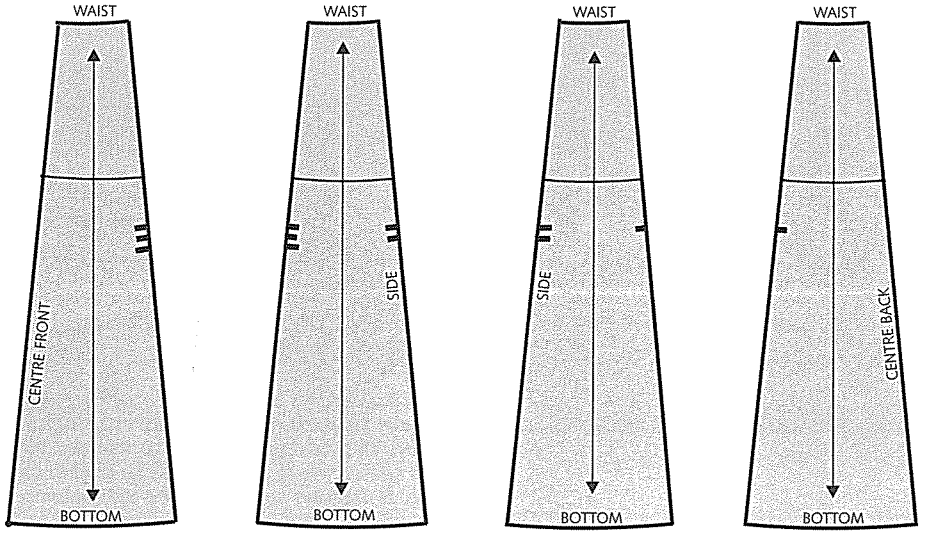

WRONG SEAM
SIDE LINE
CENTRE BACK
CENTRE FRONT

Note: *If an add-on is called for in the circle skirt, you must try to avoid the kind of seam shown in the figure, as it is unsightly. This solution can only be adopted with striped or plaid fabrics, where the motif can be used to camouflage the seam. It is always better to divide the skirt into gores.*

QUARTER-CIRCLE SKIRT WITH 8 PLEATS

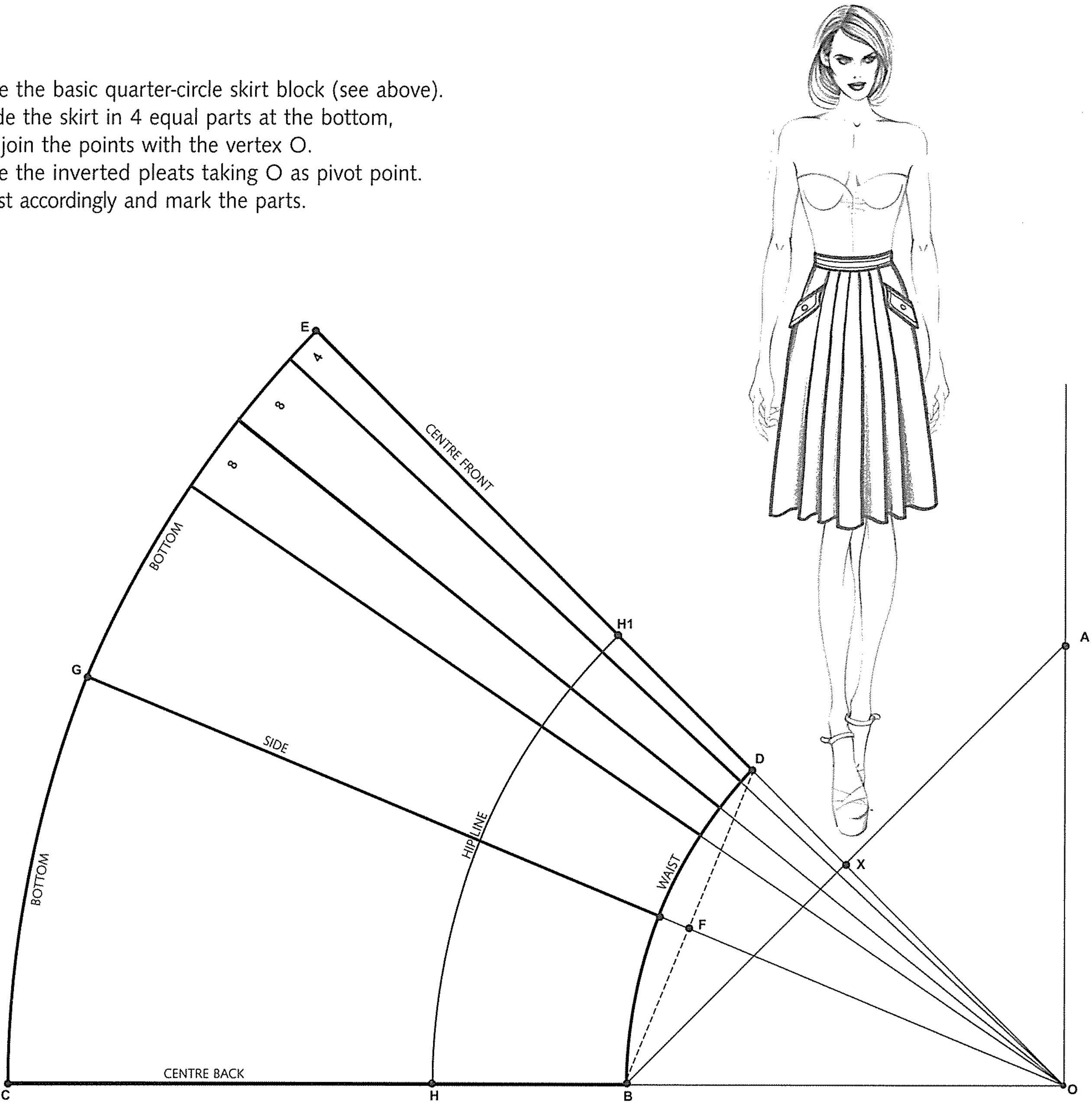
- Make the basic quarter-circle skirt block (see above).
- Divide the skirt in 4 equal parts at the bottom, and join the points with the vertex O.
- Mark the centre of each panel for positioning on the straight of grain.
- Mark the gores and make the notching.

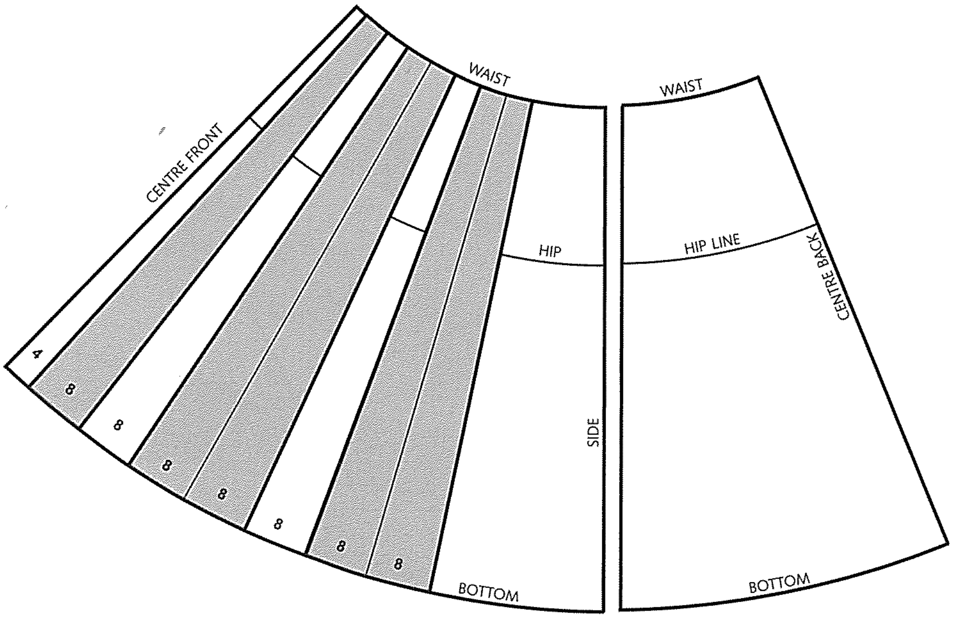

E
CENTRE FRONT
BOTTOM
H1
G
A
D
SIDE
HIP LINE
WAISTLINE
X
F
BOTTOM
CENTRE BACK
C
H
B
O


WAIST
CENTRE FRONT
BOTTOM
WAIST
SIDE
BOTTOM
WAIST
SIDE
BOTTOM
WAIST
CENTRE BACK
BOTTOM

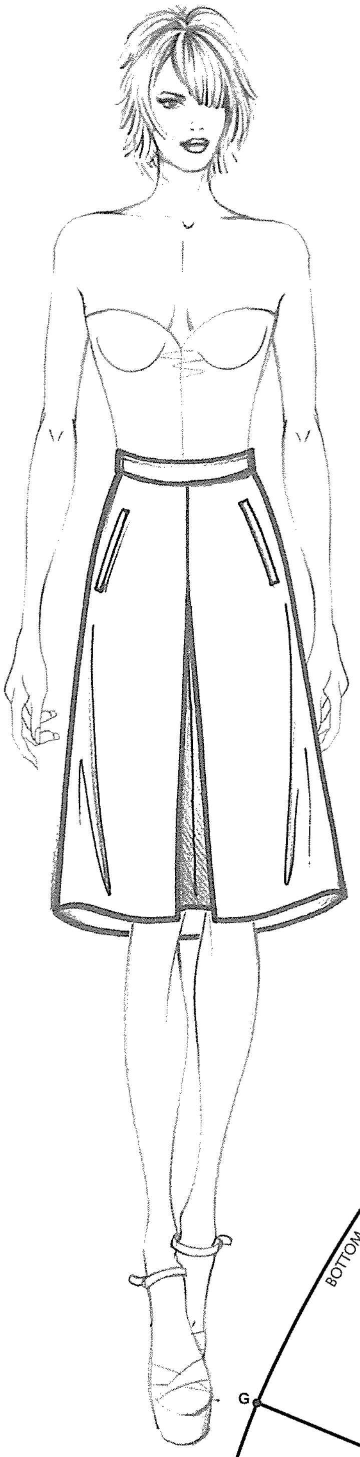
QUARTER-CIRCLE SKIRT WITH 6 PLEATS IN FRONT

- Make the basic quarter-circle skirt block (see above).
- Divide the skirt in 4 equal parts at the bottom, and join the points with the vertex O.
- Make the inverted pleats taking O as pivot point.
- Adjust accordingly and mark the parts.

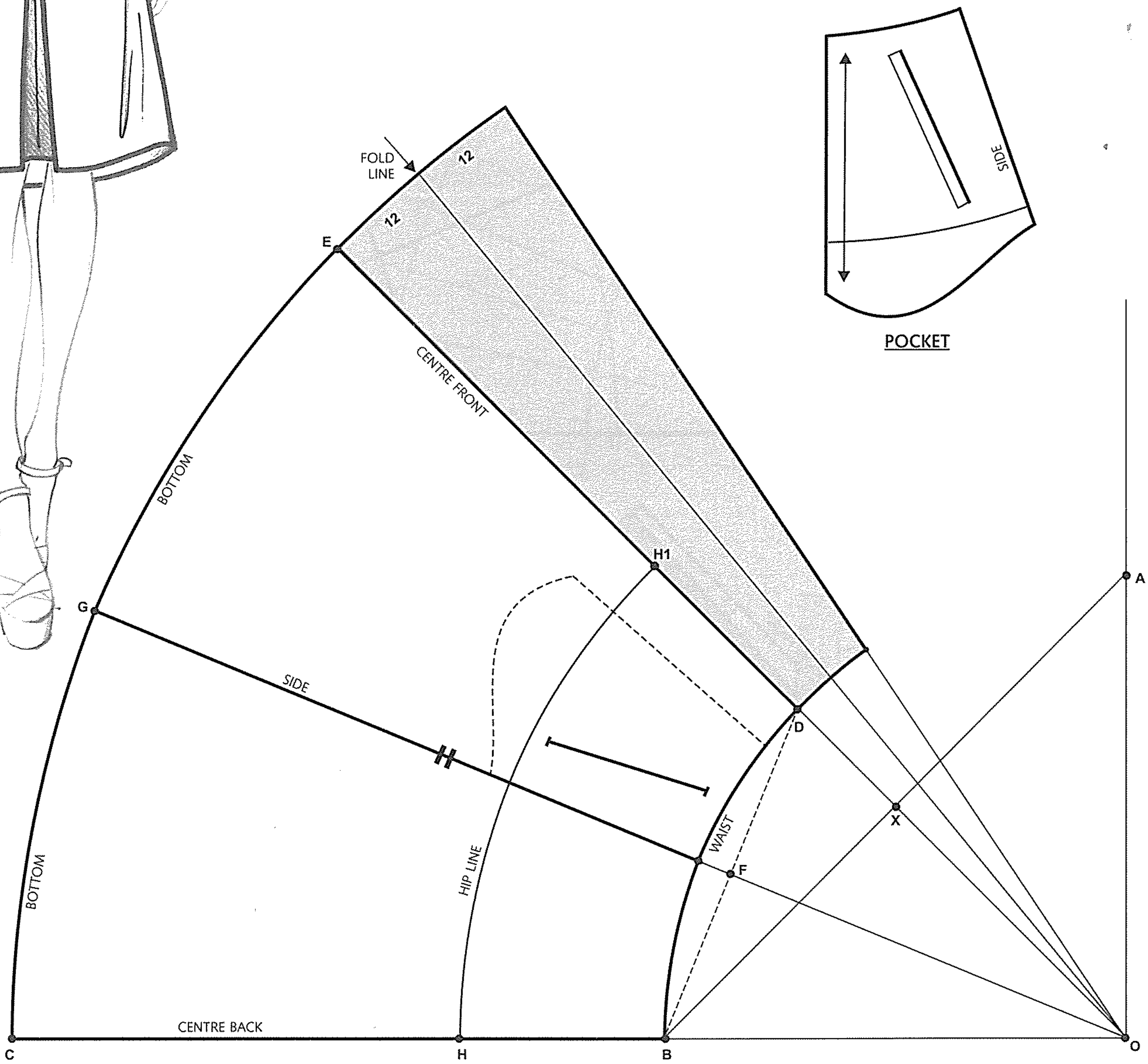

E
4
8
8
CENTRE FRONT
BOTTOM
H1
A
G
SIDE
D
HIP LINE
WAIST
X
F
BOTTOM
CENTRE BACK
C
H
B
O


WAIST
CENTRE FRONT
HIP
4
8
8
8
8
8
8
8
SIDE
BOTTOM
WAIST
HIP LINE
CENTRE BACK
BOTTOM

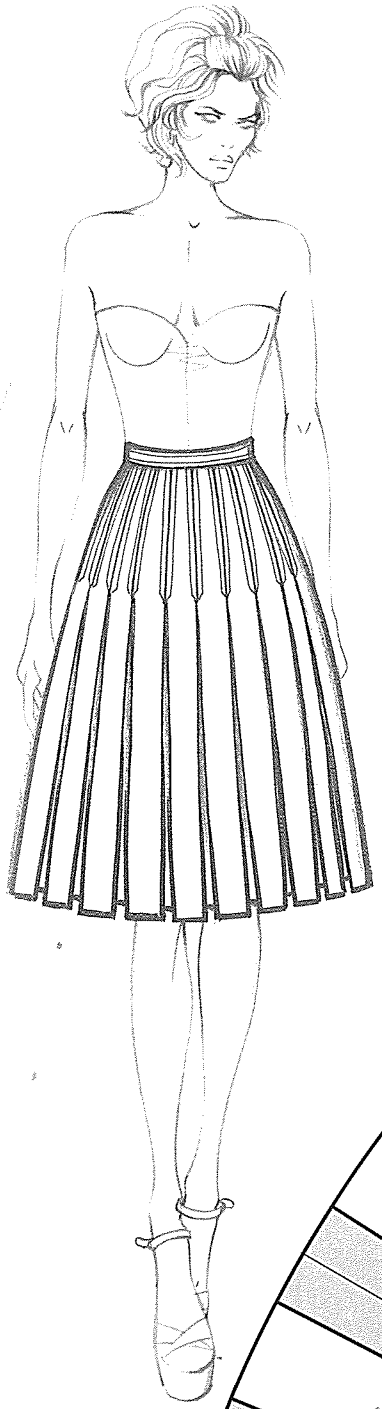
QUARTER-CIRCLE SKIRT WITH INVERTED PLEAT



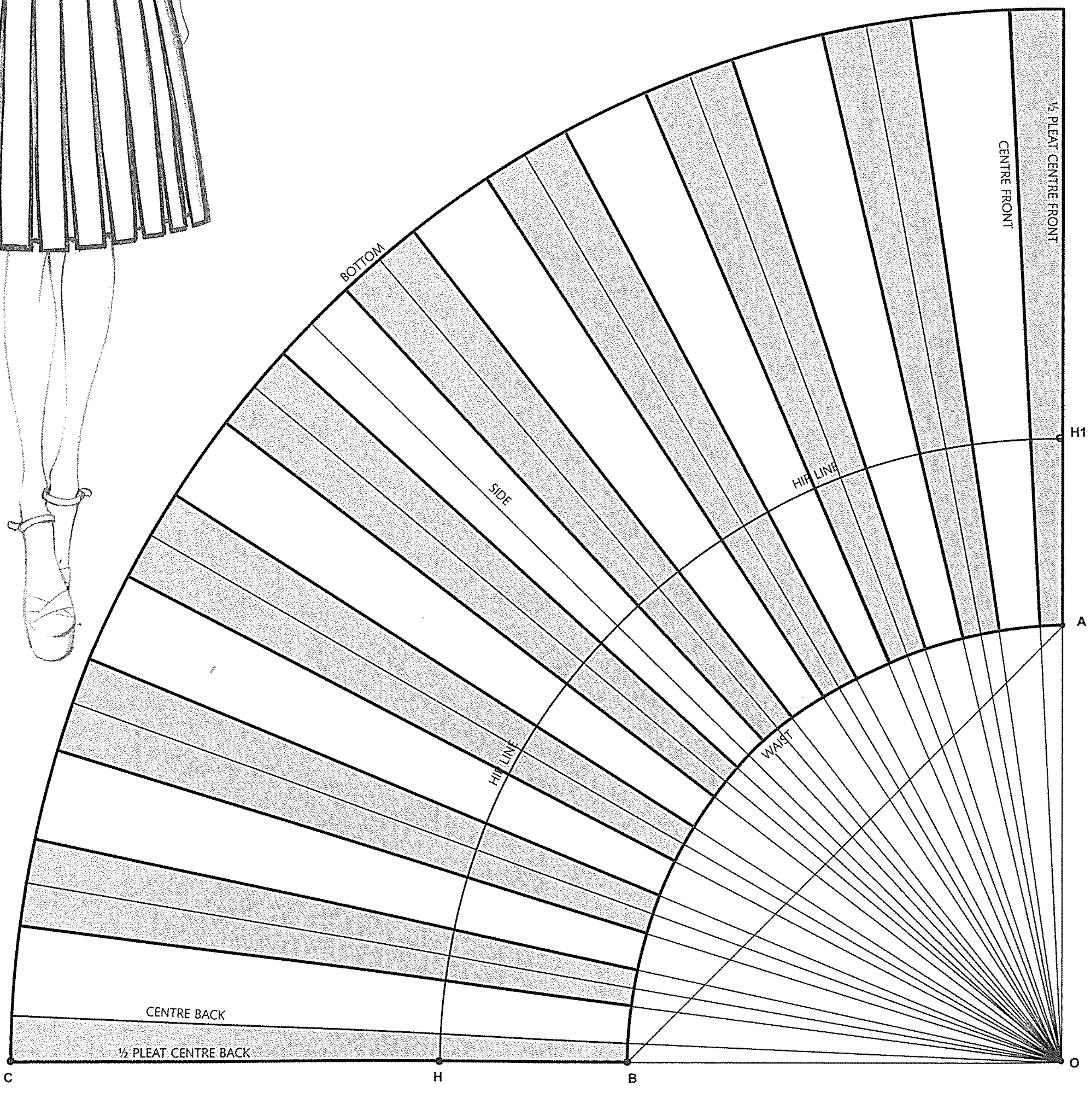
- Make the basic quarter-circle skirt block (see above).
- At the bottom of the skirt, extend the arc after the centre front by 24 cm (or the desired distance), divide in half and join the points to the vertex O.
- Mark the points and do the notching.


SIDE
POCKET
FOLD LINE
12
12
E
CENTRE FRONT
BOTTOM
H1
A
G
SIDE
D
X
WAIST
F
HIP LINE
BOTTOM
CENTRE BACK
C
H
B
O

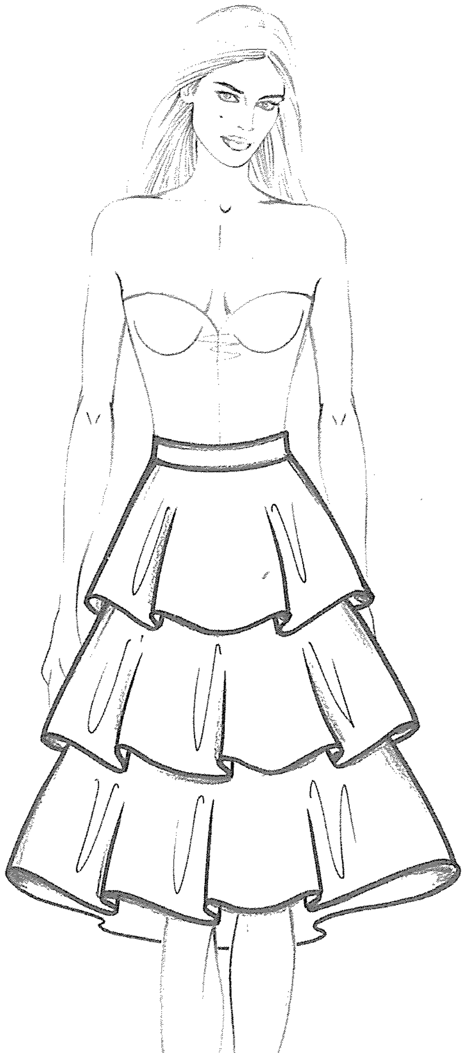
QUARTER-CIRCLE SKIRT WITH FLARED BOX PLEATS



- Make the basic quarter-circle skirt block (see above).
- Divide the skirt in equal parts, as many as the number of pleats to make, taking O as pivot point.
- Maintaining the same vertex, create the box pleats with same measurements, inside and out, starting with half a box pleat at the centre front and ending with half a box pleat at the centre back, for the seam.
- Mark the points and do the notching.


½ PLEAT CENTRE FRONT
CENTRE FRONT
H1
A
HIP LINE
SIDE
BOTTOM
WAIST
HIP LINE
CENTRE BACK
½ PLEAT CENTRE BACK
C
H
B
O

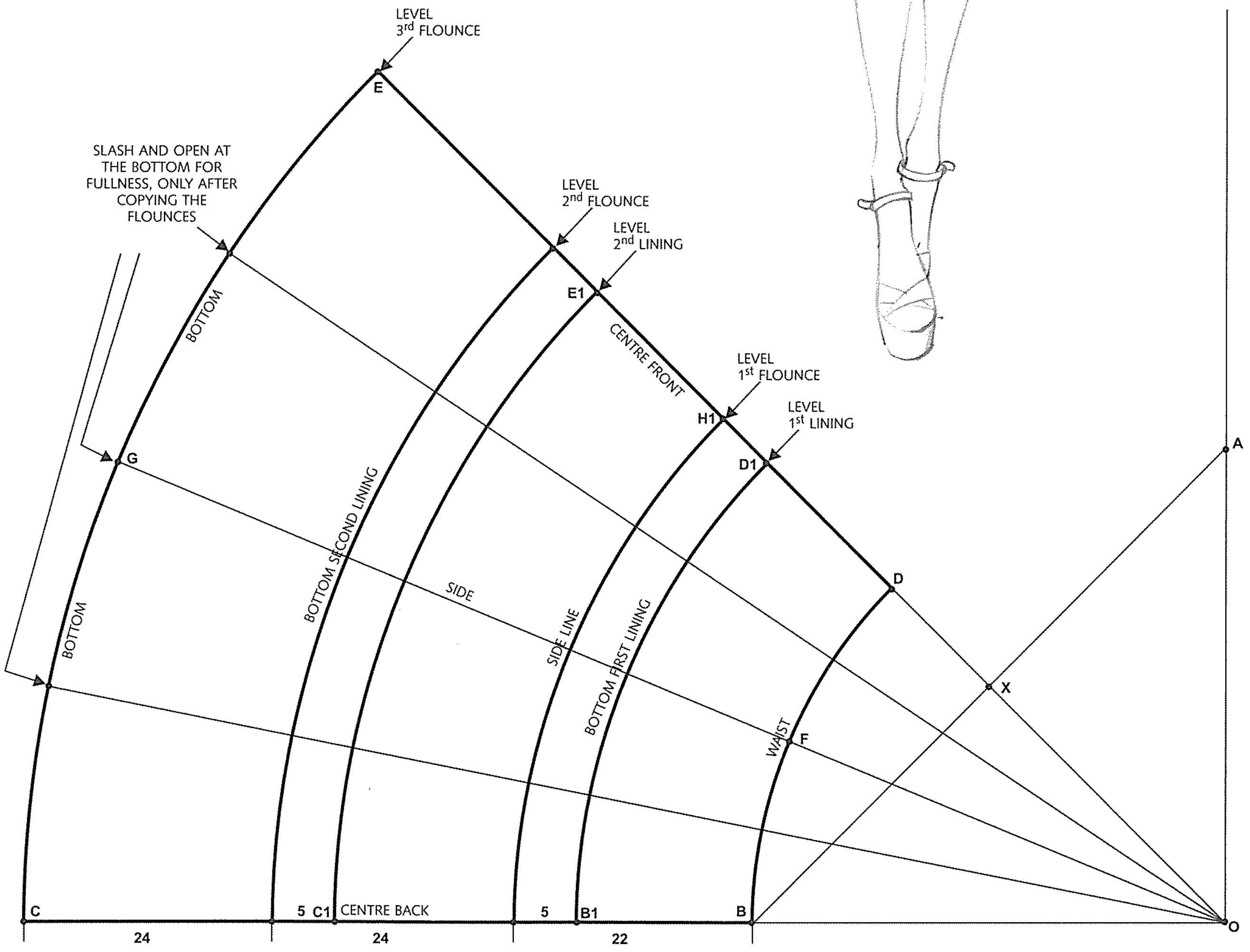
FLOUNCED SKIRT



- Make the basic quarter-circle skirt block (see above).

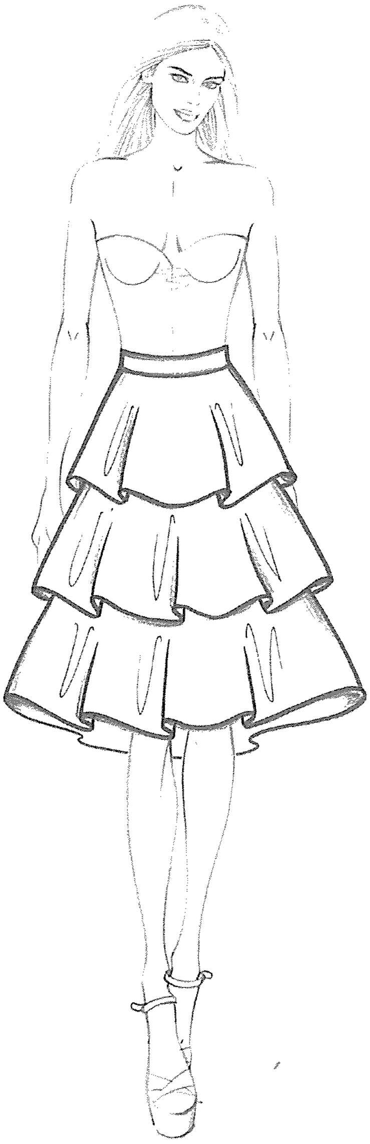
Flounces
- Draw the 1st flounce at the hip level with arc.
- Draw the 2nd flounce as desired distance (24 cm).
- Draw the 3rd flounce at bottom level.

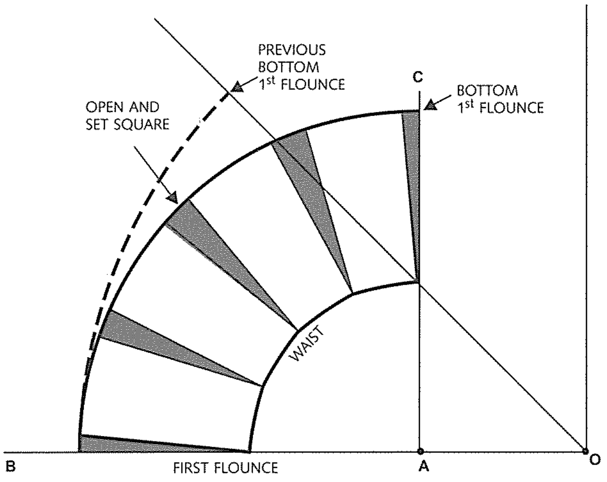
Lining
- Draw arc B1-D1 (bottom first lining), 5 cm from 1st flounce.
- Draw arc C1-E1 (bottom second lining), 5 cm from 2nd flounce.

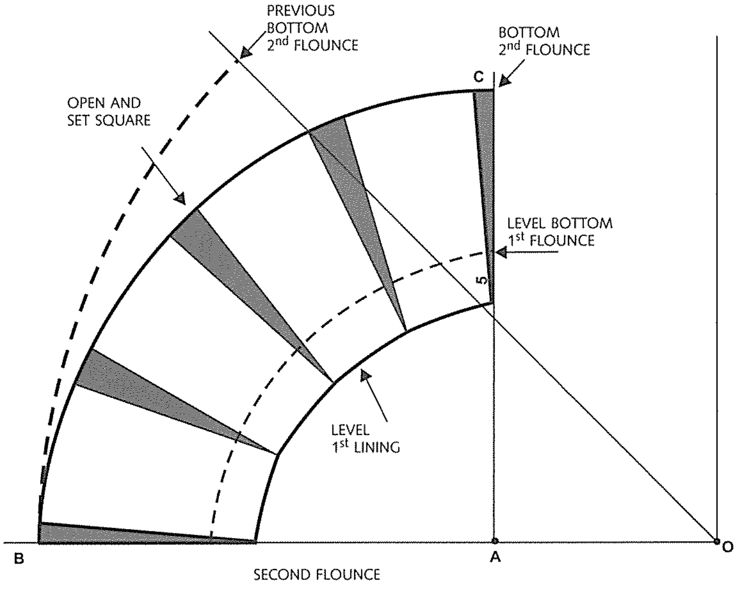

LEVEL 3rd FLOUNCE
E
SLASH AND OPEN AT THE BOTTOM FOR FULLNESS, ONLY AFTER COPYING THE FLOUNCES
LEVEL 2nd FLOUNCE
LEVEL 2nd LINING
E1
CENTRE FRONT
LEVEL 1st FLOUNCE
LEVEL 1st LINING
H1
D1
BOTTOM
G
A
D
BOTTOM SECOND LINING
SIDE
SIDE LINE
BOTTOM FIRST LINING
BOTTOM
X
WAIST
F
C
5
C1
CENTRE BACK
5
B1
B
O
24
24
22

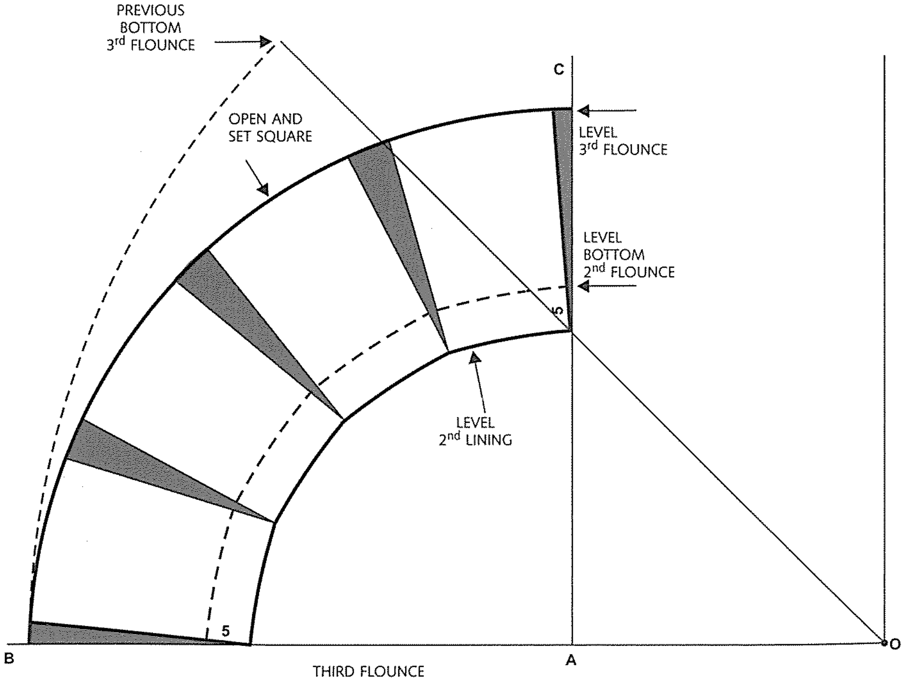
ADAPTATION OF SKIRT WITH GODET FLOUNCES

Transformation of individual flounces.
- After copying the flounce section from the pattern block, make the three slashes to the edge of the waist, without cutting through.
- Draw a right angle A-B-C onto another sheet of paper.
- Paste the pattern onto this sheet, spreading to the desired fullness.

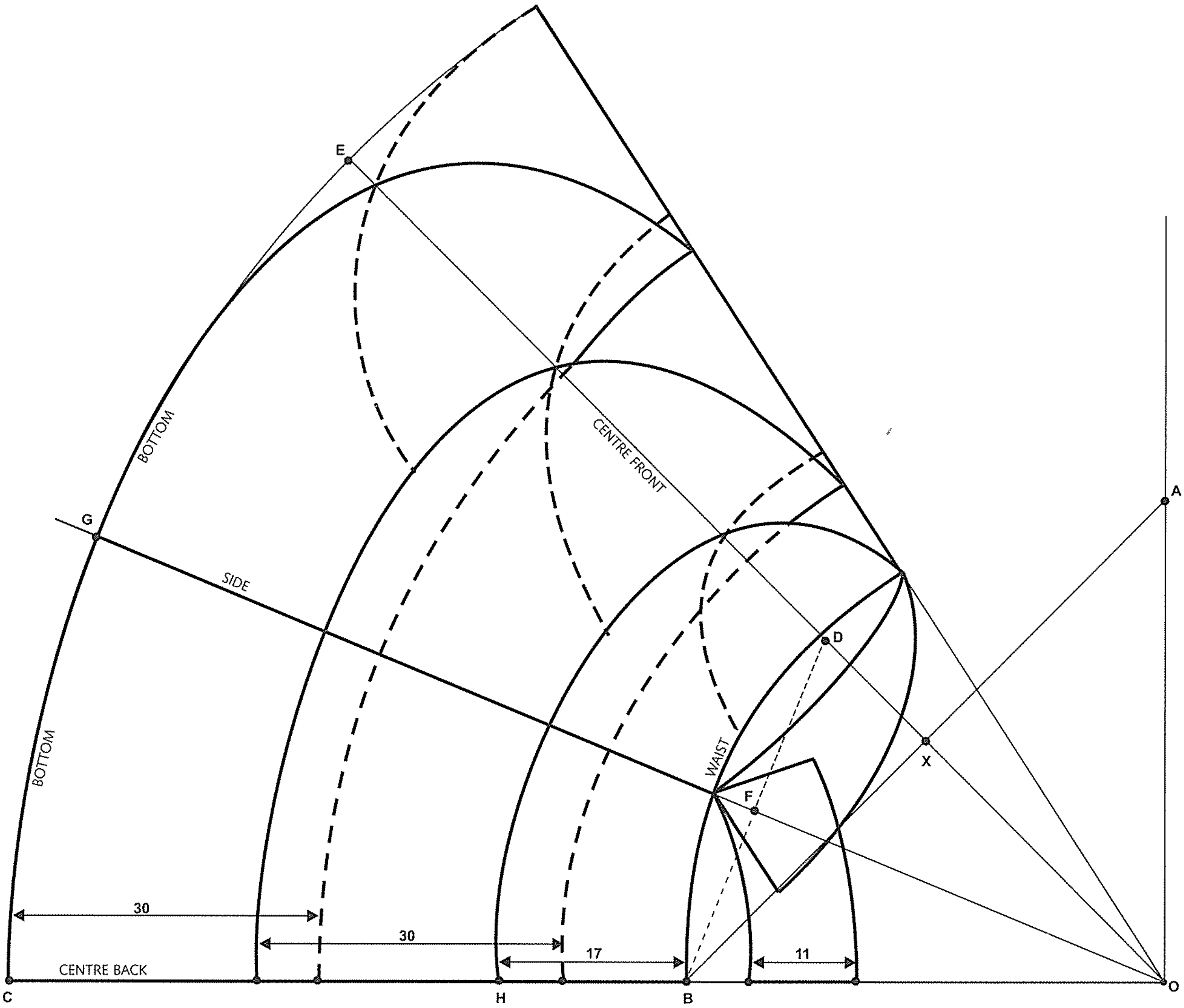


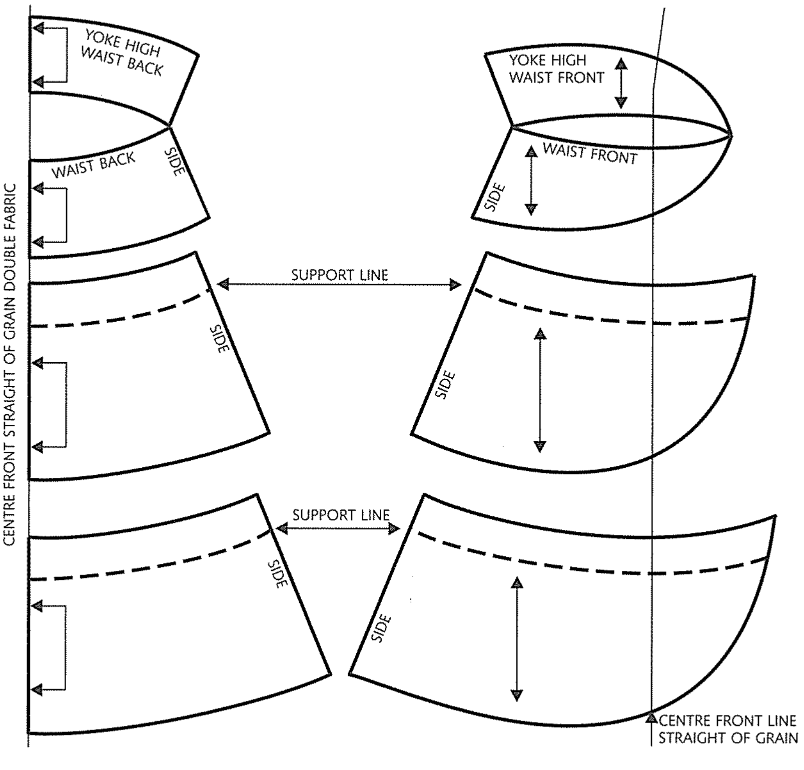

PREVIOUS BOTTOM 1st FLOUNCE
OPEN AND SET SQUARE
C
BOTTOM 1st FLOUNCE
WAIST
B
FIRST FLOUNCE
A
O

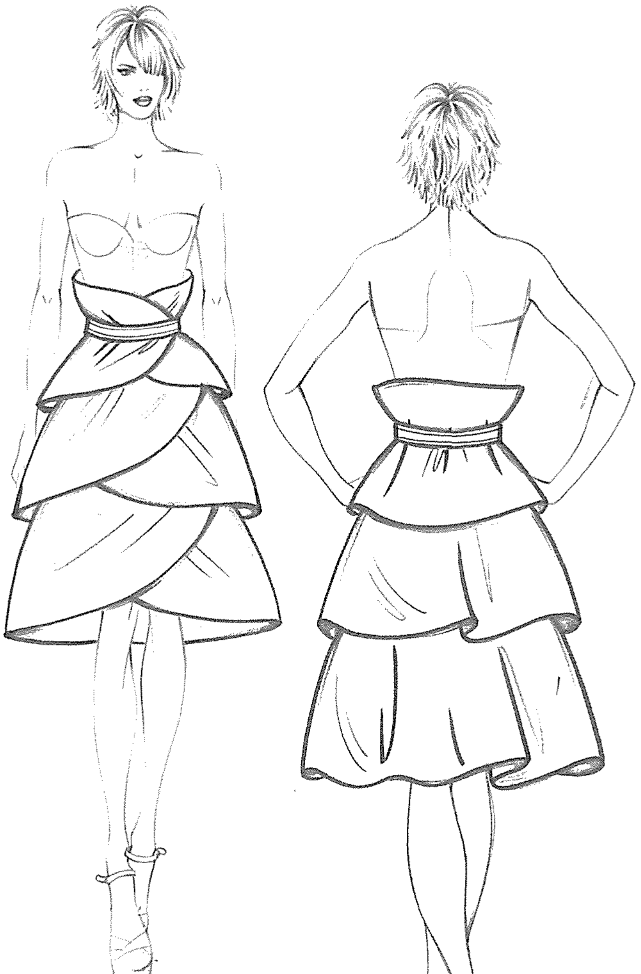

PREVIOUS BOTTOM 2nd FLOUNCE
BOTTOM 2nd FLOUNCE
OPEN AND SET SQUARE
C
LEVEL BOTTOM 1st FLOUNCE
5
LEVEL 1st LINING
B
SECOND FLOUNCE
A
O


PREVIOUS BOTTOM 3rd FLOUNCE
C
OPEN AND SET SQUARE
LEVEL 3rd FLOUNCE
LEVEL BOTTOM 2nd FLOUNCE
5
LEVEL 2nd LINING
5
B
THIRD FLOUNCE
A
O

SKIRT WITH FANCY TIERED FLOUNCES

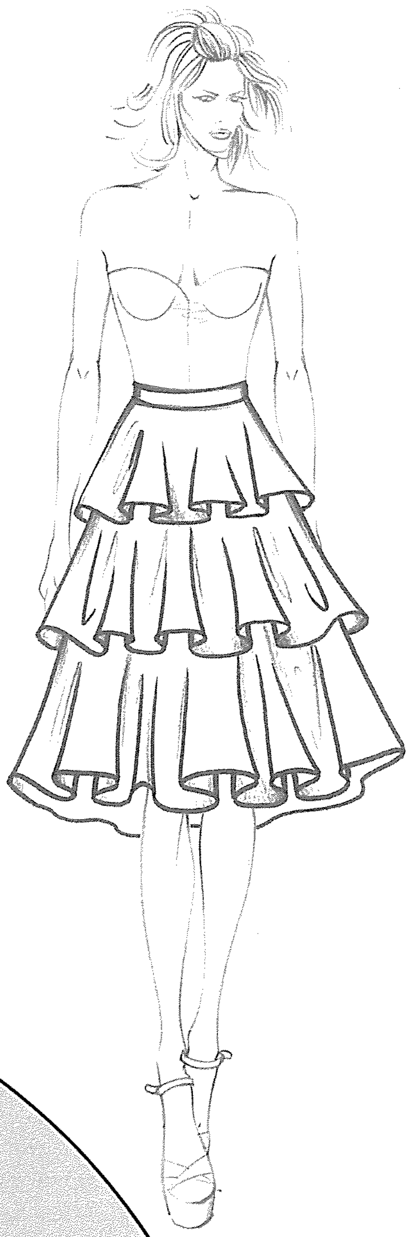

E
BOTTOM
CENTRE FRONT
G
SIDE
A
D
X
WAIST
F
BOTTOM
30
30
17
11
CENTRE BACK
C
H
B
O

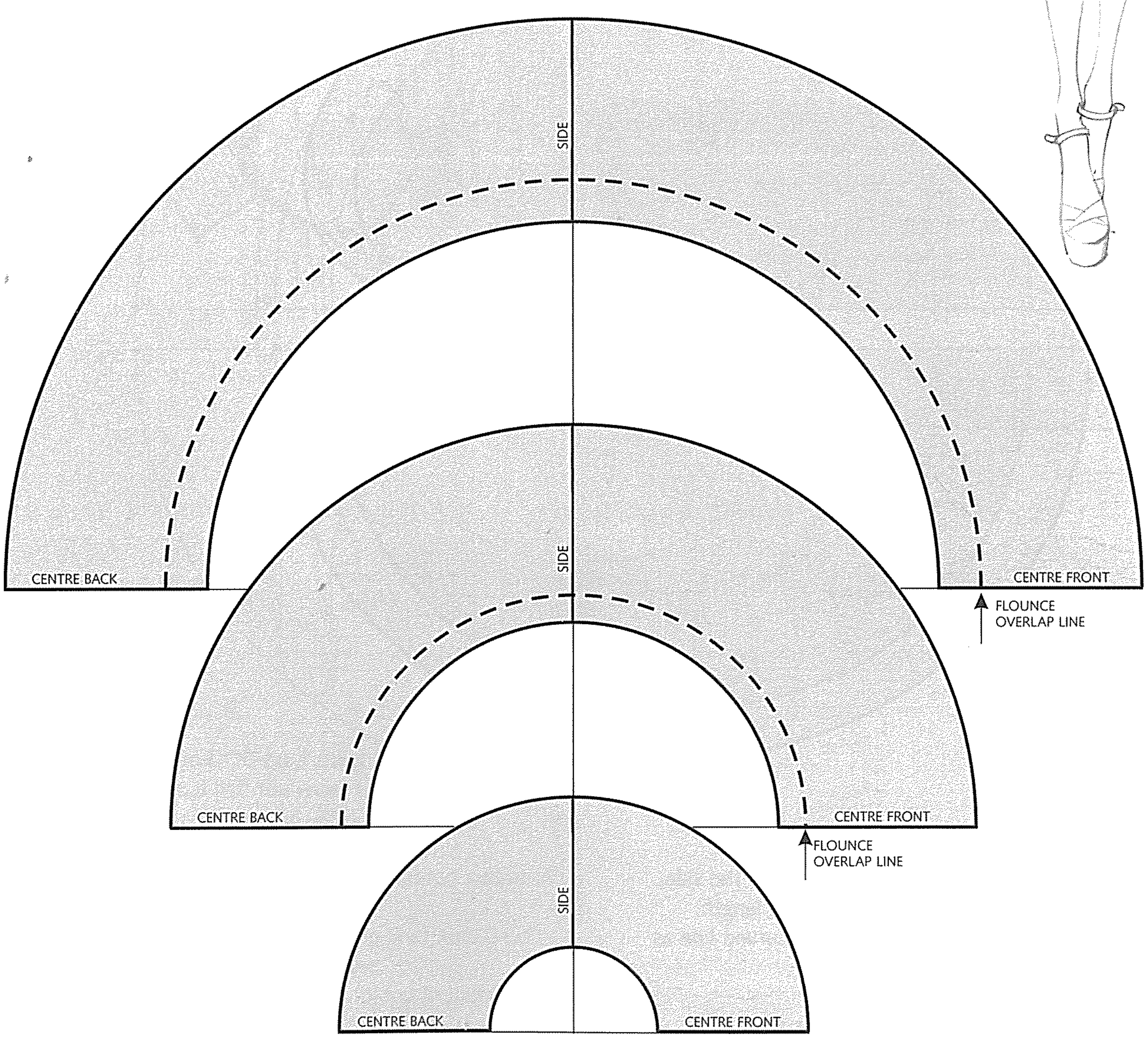

YOKE HIGH WAIST BACK
YOKE HIGH WAIST FRONT
WAIST BACK
SIDE
WAIST FRONT
SIDE
SUPPORT LINE
SIDE
SIDE
SUPPORT LINE
SIDE
SIDE
CENTRE FRONT STRAIGHT OF GRAIN DOUBLE FABRIC
CENTRE FRONT LINE STRAIGHT OF GRAIN



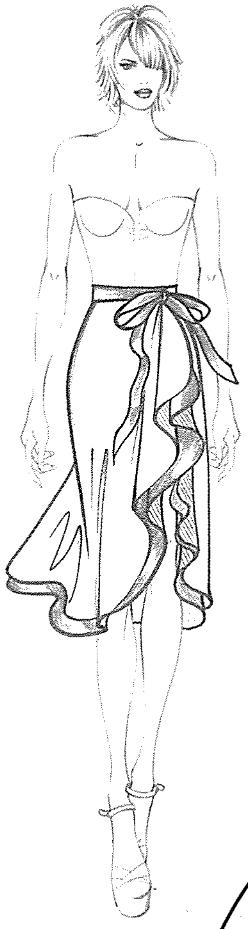
TIERED CIRCLE SKIRT

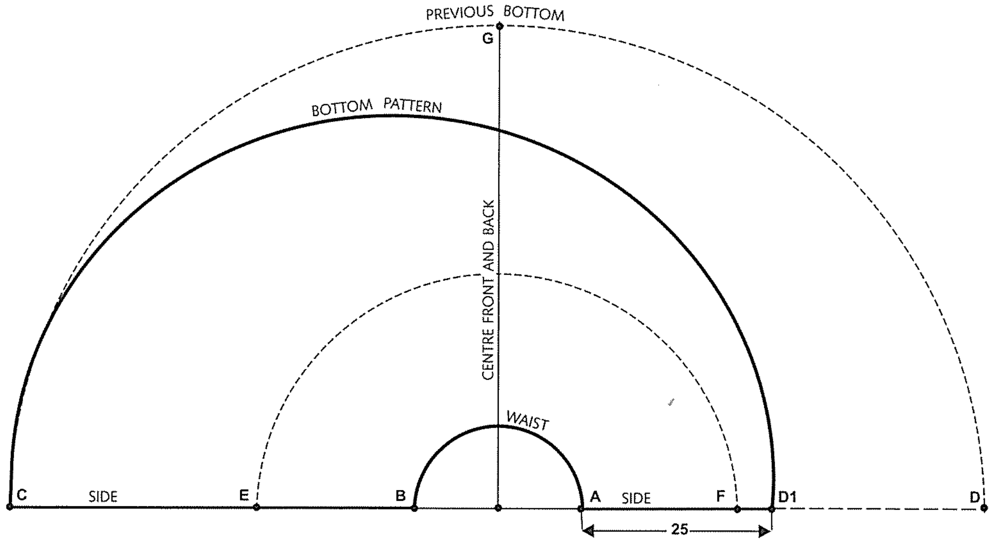
This type of skirt is obtained by dividing the circle skirt pattern block in as many parts as the desired number of tiers.
For each tier, add 5 cm for the overlap to the next tier.
You may want to mount the tiers on a lining made from the basic ¼-circle skirt block.

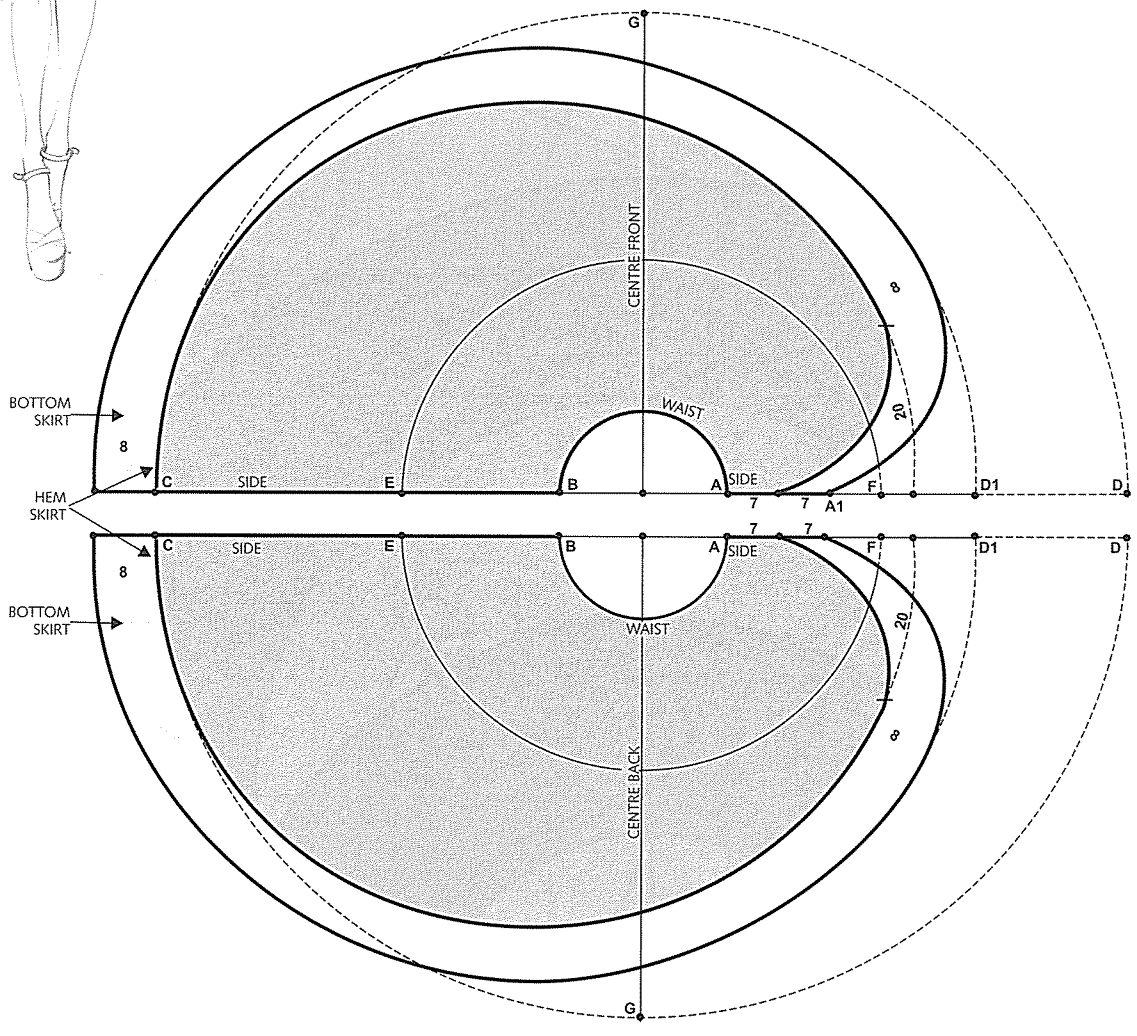



SIDE
CENTRE BACK
CENTRE FRONT
FLOUNCE
OVERLAP LINE
SIDE
CENTRE BACK
CENTRE FRONT
FLOUNCE
OVERLAP LINE
SIDE
CENTRE BACK
CENTRE FRONT

ASYMMETRICAL CIRCLE SKIRT



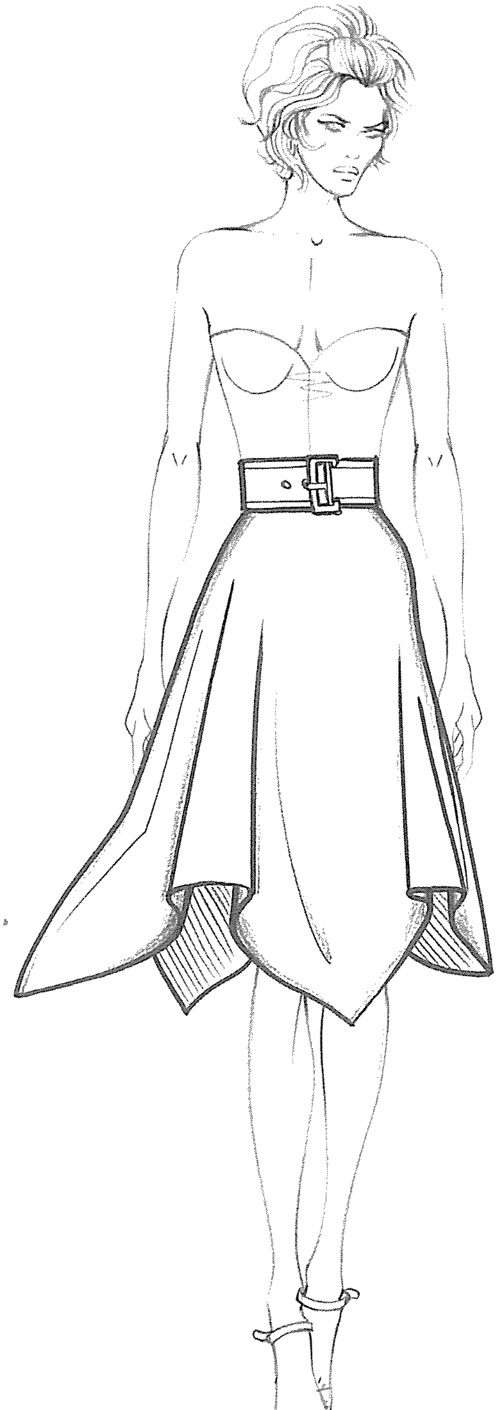

PREVIOUS BOTTOM
G
BOTTOM PATTERN
CENTRE FRONT AND BACK
WAIST
C
SIDE
E
B
A
SIDE
F
D1
D
25

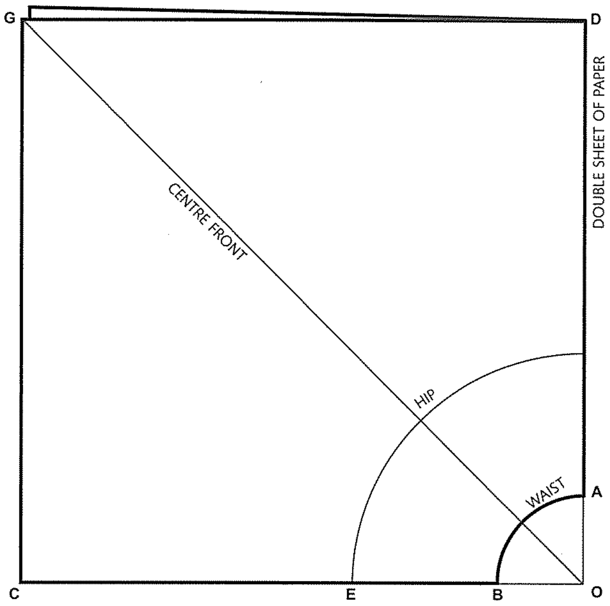

G
CENTRE FRONT
WAIST
8
20
BOTTOM SKIRT
8
HEM SKIRT
C
SIDE
E
B
A
SIDE
7
7
A1
F
D1
D
7
7
C
SIDE
E
B
A
SIDE
F
D1
D
8
BOTTOM SKIRT
WAIST
20
8
CENTRE BACK
G

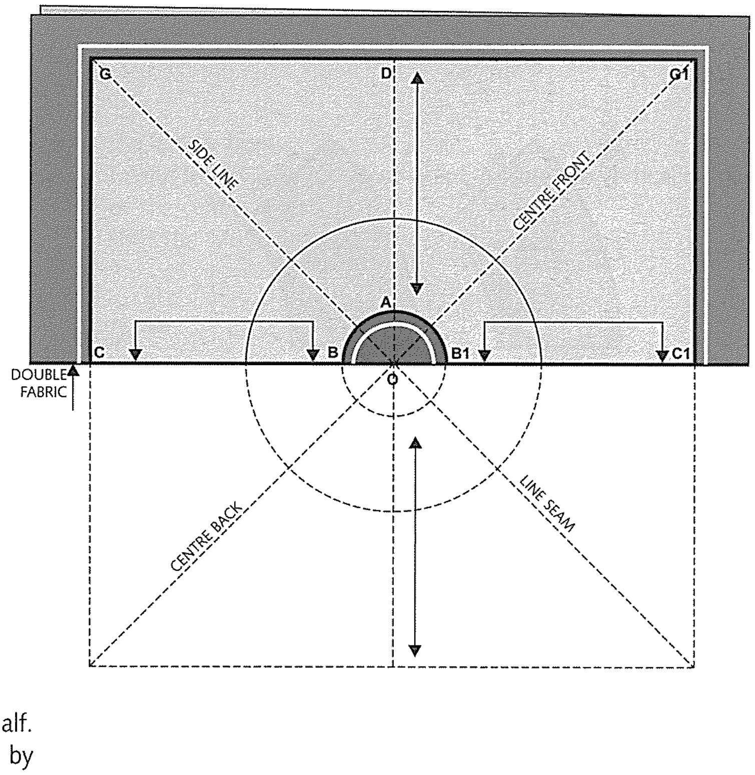
- Draw a pattern block for circle skirt with seam on the side.
- Draw the point D1 with A-D1 25 cm or desired length.
- Draw A1 with A-A1 14 cm and connect with curved line as shown in the figure
- Create the edging as desired.
- Copy the pattern made to obtain the back as well.

Note: *This skirt can be made seamlessly, if the fabric length permits.*

"SQUARE" CIRCLE SKIRT

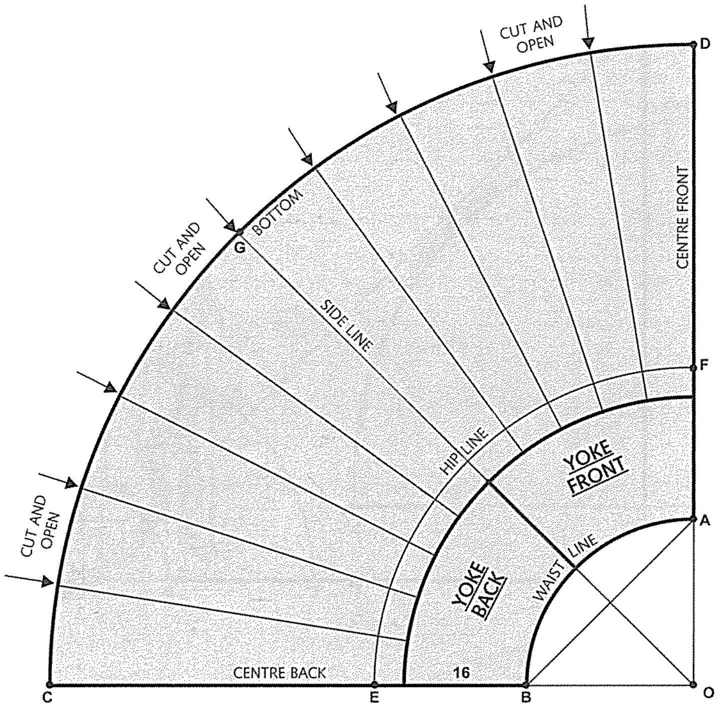


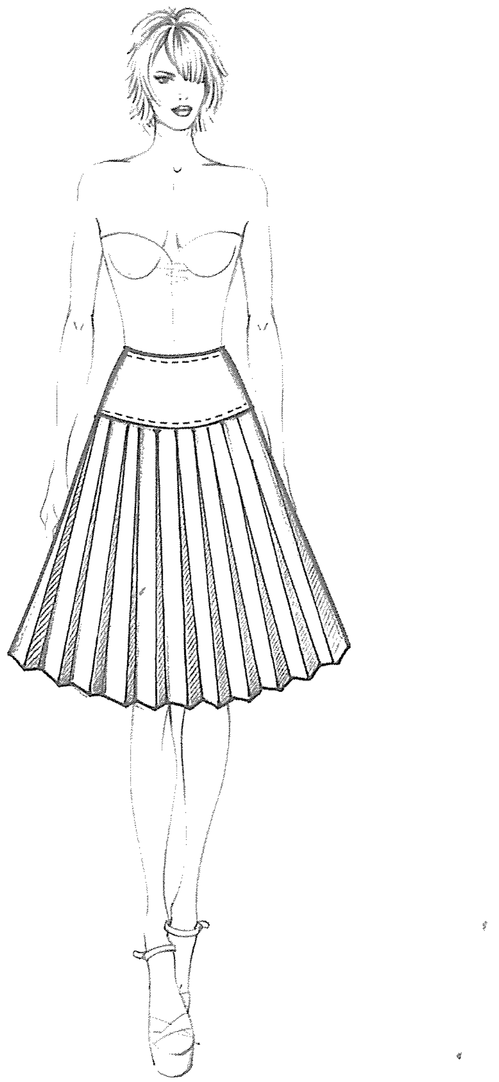

G
D
DOUBLE SHEET OF PAPER
CENTRE FRONT
HIP
WAIST
A
C
E
B
O

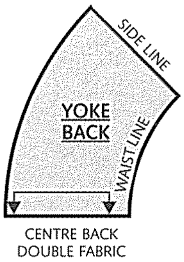

G
D
G1
SIDE LINE
CENTRE FRONT
A
C
B
B1
C1
O
DOUBLE FABRIC
CENTRE BACK
LINE SEAM

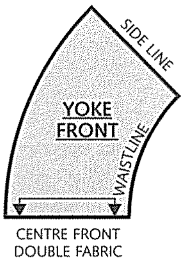
- Draw a right angle DOC on a sheet of paper folded in half.
- O-B and O-A equal half the waist circumference divided by 3.14, minus 0.5 cm (e.g.: 36: 3.14 = 11.5 - 0.5 = 11 cm).
- B-E is the hip height.
- B-C and A-D are the skirt length (the desired length of the shortest part).
- Open the pattern and join O-G (side line) and O-G1 (centre front line) with a broken line.
- Position the pattern on the fabric folded in half, as shown in the figure.

YOKED SUNBURST SKIRT

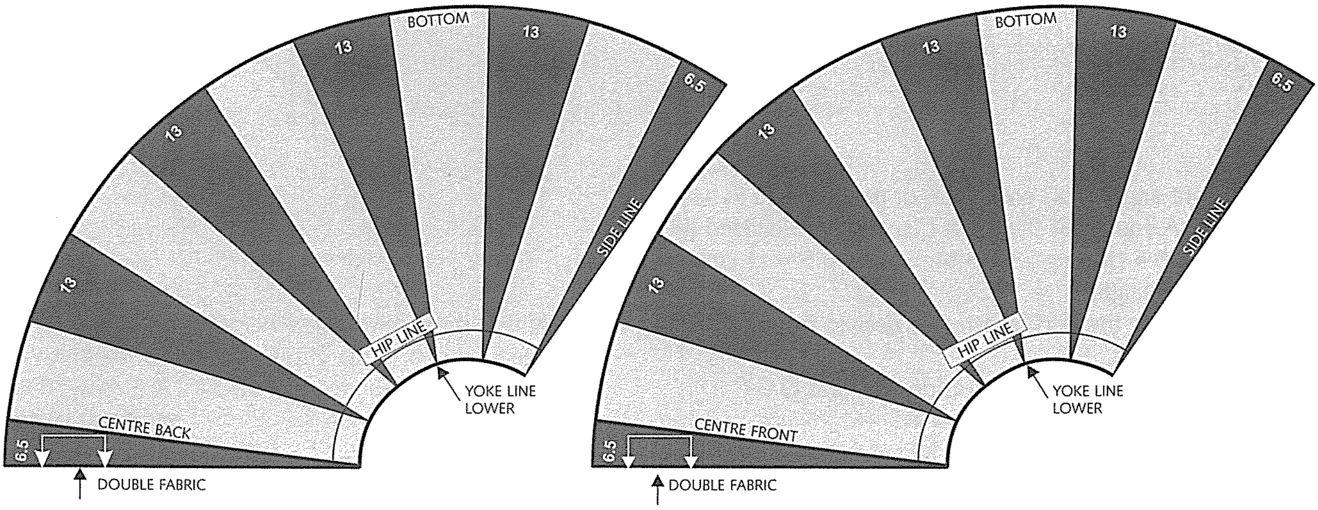

CUT AND OPEN
D
CUT AND OPEN
G
BOTTOM
CUT AND OPEN
SIDE LINE
CENTRE FRONT
F
HIP LINE
YOKE FRONT
A
YOKE BACK
WAIST LINE
CENTRE BACK
16
C
E
B
O




SIDE LINE
YOKE BACK
WAIST LINE
CENTRE BACK
DOUBLE FABRIC

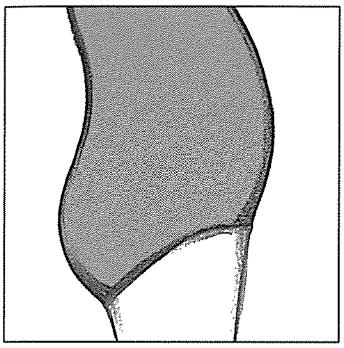

SIDE LINE
YOKE FRONT
WAIST LINE
CENTRE FRONT
DOUBLE FABRIC

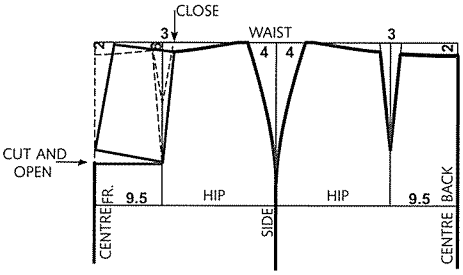
- Construct the half-circle skirt pattern block
- Divide the bottom line in equal parts, corresponding to the number of pleats desired.
- Draw the yoke line at the desired height.
- Draw the lines converging on the O point, but starting only from the yoke line.
- Cut the yoke and divide the front and back.
- Slash along the lines drawn, and open by the same distance as the panels (13 cm).
- From the centre front and the centre back halve the distance (6.5 cm).

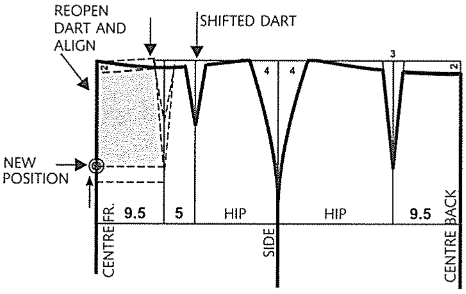

BOTTOM
13
13
13
6.5
13
SIDE LINE
HIP LINE
YOKE LINE LOWER
CENTRE BACK
6.5
DOUBLE FABRIC
BOTTOM
13
13
13
6.5
13
SIDE LINE
HIP LINE
YOKE LINE LOWER
CENTRE FRONT
6.5
DOUBLE FABRIC

CORRECTING FIGURE DEFECTS FOR PENCIL SKIRTS

The construction of the pattern blocks is made using measurements for a standard, size 42 subject, in accordance with the leading apparel manufacturers.
With made-to-measure apparel, the shape and even the measurements can be very different.
In these cases, when you take the measurements, you must be very careful to take note of any postural or figure defects, in addition to the measurements. These serve to modify and correct the basic pattern block, adapting it to the individual figure.
Study of the correction of defects and of abnormal shapes that can be found in the human population has been quite extensive, and would require an entire volume in itself to explore it thoroughly.
Here we will analyze the most commonly found defects, combining theoretical explanations with practical applications with reference to the various problems that pattern-makers must solve in executing a proper made-to-measure garment.
In this respect, it is always wise to remember that the primary task of a good pattern-maker and dressmaker is to beautify and enhance the wearer, camouflaging and minimizing the defects and highlighting the good qualities and personality.

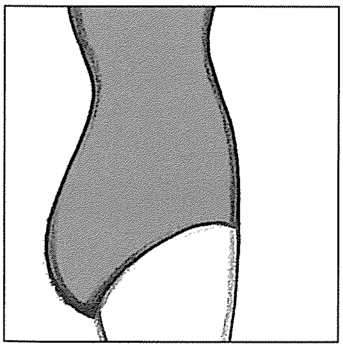

PROMINENT BELLY

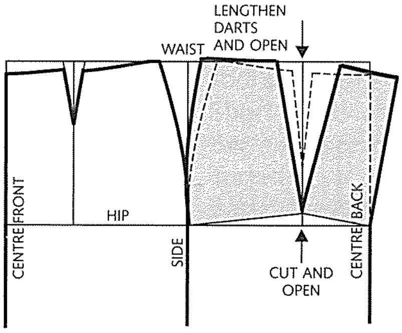

CLOSE
3
WAIST
4
4
3
2
2
CUT AND OPEN
9.5
HIP
HIP
9.5
CENTRE FR.
SIDE
CENTRE BACK

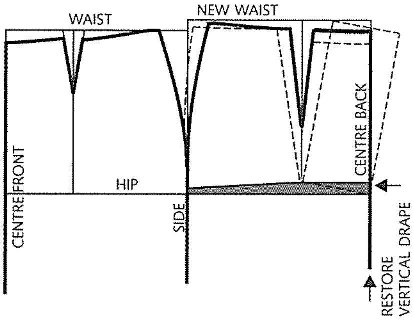

REOPEN DART AND ALIGN
SHIFTED DART
NEW POSITION
4
4
3
2
2
9.5
5
HIP
HIP
9.5
CENTRE FR.
SIDE
CENTRE BACK

For a prominent belly, you must extend the front waistline in accordance with the measurements so that the skirt falls correctly.

- Close the front waist dart, slashing at the widest point of the centre front.
- Taking this as your reference point, restore the vertical drape of the centre front.
- Shift the waist dart by a few centimetres.


PROMINENT BOTTOM

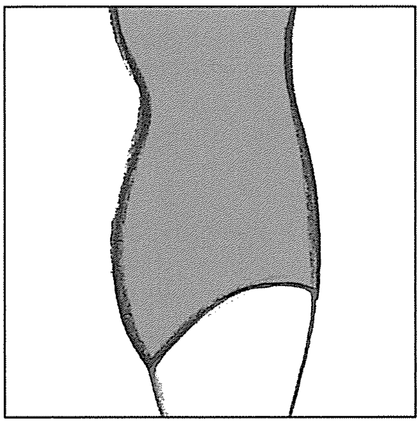

LENGTHEN DARTS AND OPEN
WAIST
HIP
CENTRE FRONT
SIDE
CENTRE BACK
CUT AND OPEN


WAIST
NEW WAIST
HIP
CENTRE FRONT
SIDE
CENTRE BACK
RESTORE VERTICAL DRAPE

For subjects with this figure, you must extend the back portion as needed, based on the excess measurements.

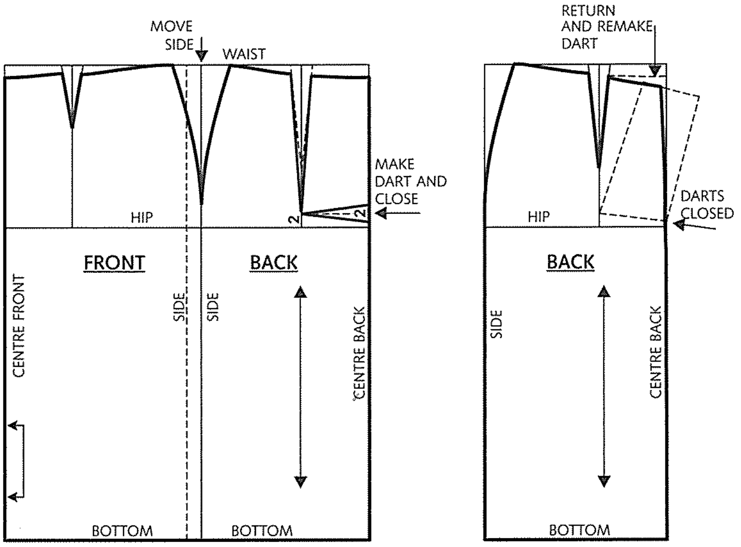
- Cut along the back dart line and along the hip line and open up both in back and to the side, as the measurements require.
- Restore the straight of grain of the centre back, the curve of the sides and the dart, correcting the run.

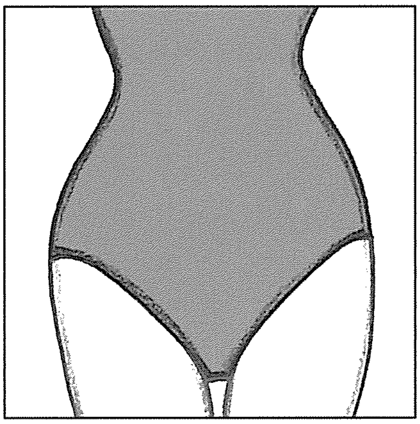
CORRECTING FIGURE DEFECTS FOR PENCIL SKIRTS



FLAT BOTTOM

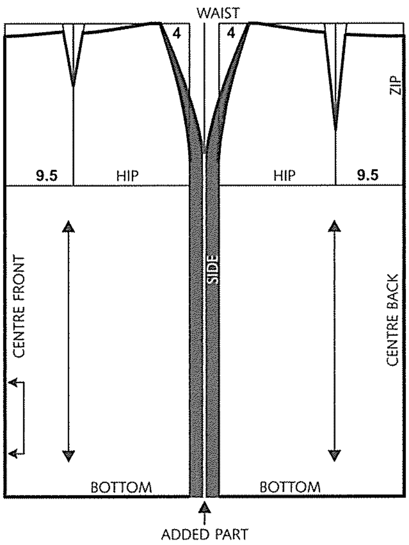
- Shift the side seam back by 2 cm.
- Create a dart at the back hip line of the desired size and close it.
- Restore the centre back and connect the lines.

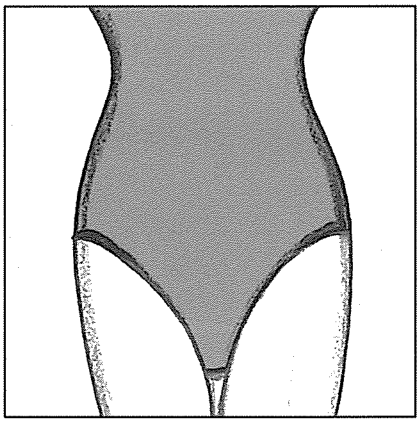

MOVE SIDE
WAIST
MAKE DART AND CLOSE
2
2
HIP
FRONT
BACK
CENTRE FRONT
SIDE
SIDE
CENTRE BACK
BOTTOM
BOTTOM
RETURN AND REMAKE DART
DARTS CLOSED
HIP
BACK
SIDE
CENTRE BACK
BOTTOM



BOTTOM WIDE

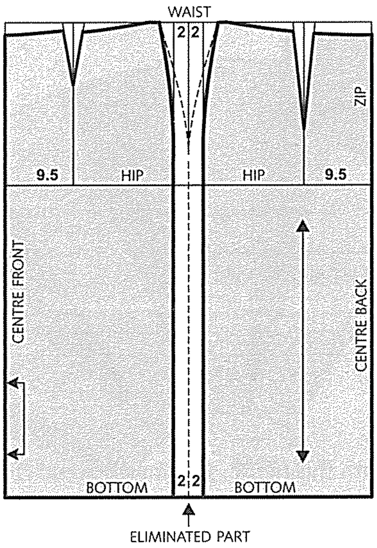
- Widen the hip line as needed, both front and back.
- Adjust the new shape of the hip line accordingly.


WAIST
4
4
ZIP
9.5
HIP
HIP
9.5
CENTRE FRONT
SIDE
CENTRE BACK
BOTTOM
BOTTOM
ADDED PART

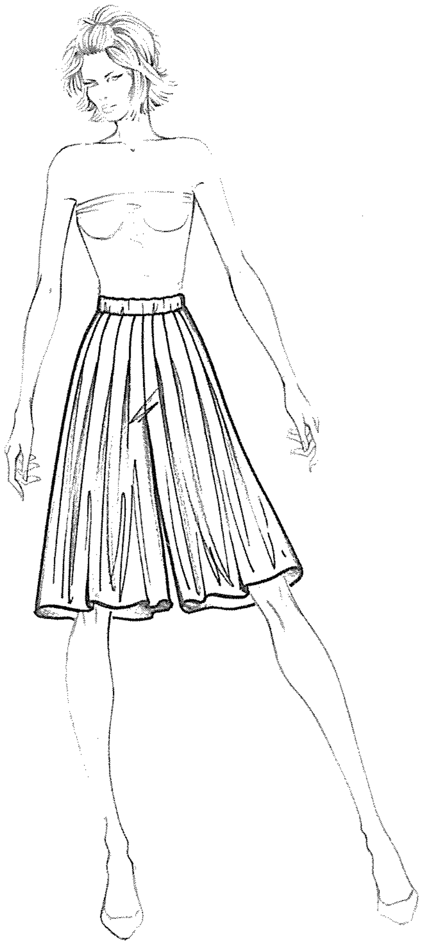


BOTTOM NARROW

- Reduce the hip line as needed, both front and back.
- Adjust the new shape of the hip line accordingly.


WAIST
2
2
ZIP
9.5
HIP
HIP
9.5
CENTRE FRONT
CENTRE BACK
BOTTOM
2
2
BOTTOM
ELIMINATED PART

CULOTTES, TROUSERS AND OVERALLS



Basic culottes block 98
Basic block with longer body rise in back 99
Basic block with deeper body rise in back 99
A-line culottes 100
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Low-waisted pants 119
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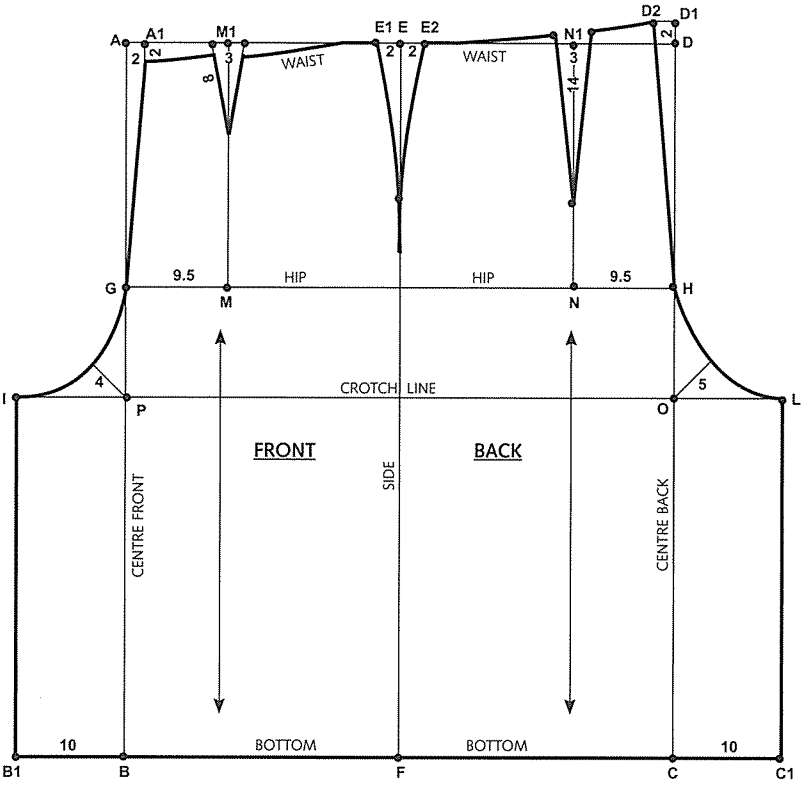
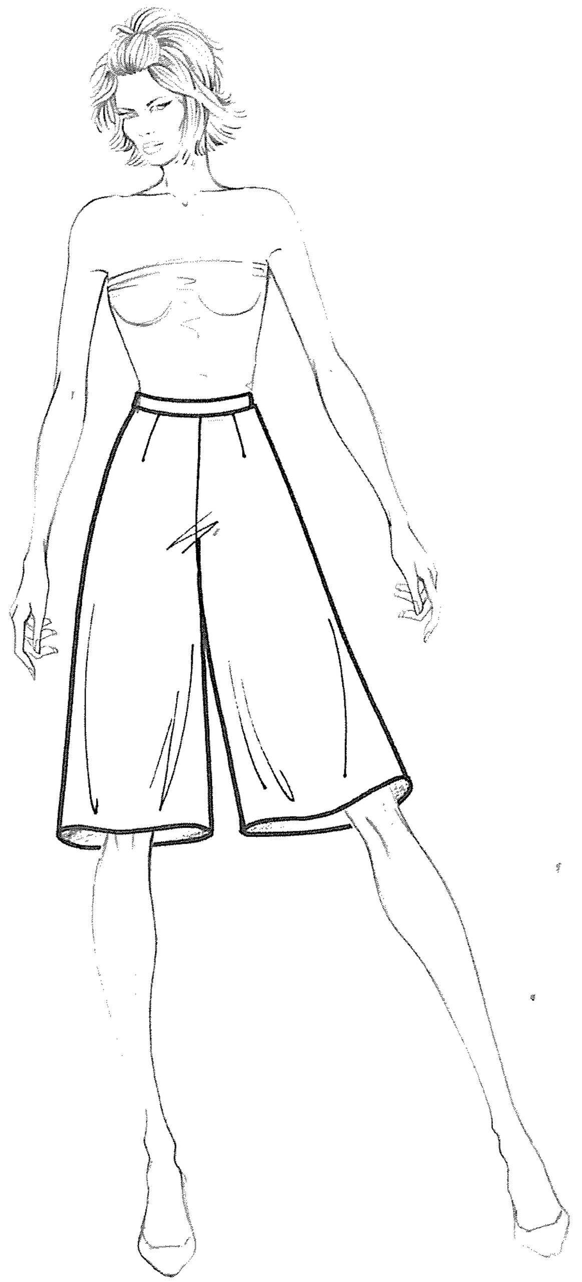
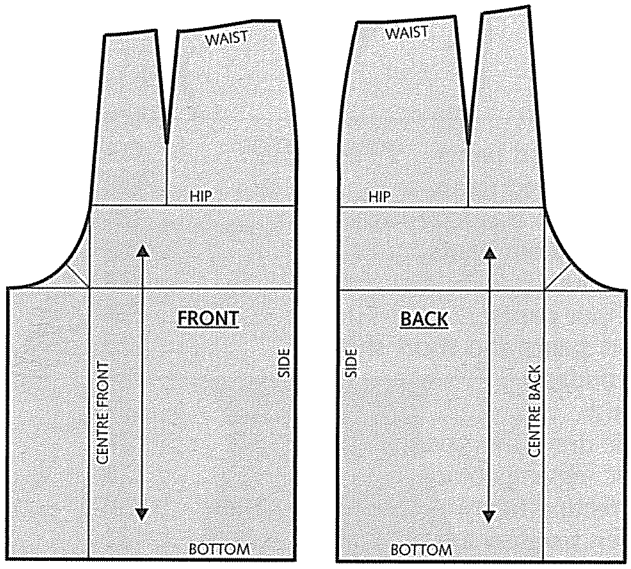
BASIC CULOTTES BLOCK



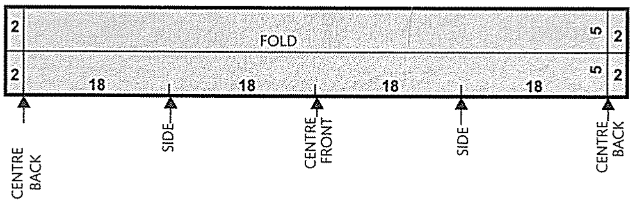
A
A1
M1
E1 E E2
N1
D2
D1
D
2
2
8
3
WAIST
2
2
WAIST
3
14
2
9.5
HIP
HIP
9.5
G
M
N
H
4
CROTCH LINE
5
I
P
O
L
FRONT
SIDE
BACK
CENTRE FRONT
CENTRE BACK
10
BOTTOM
BOTTOM
10
B1
B
F
C
C1





WAIST
WAIST
HIP
HIP
FRONT
BACK
CENTRE FRONT
SIDE
SIDE
CENTRE BACK
BOTTOM
BOTTOM

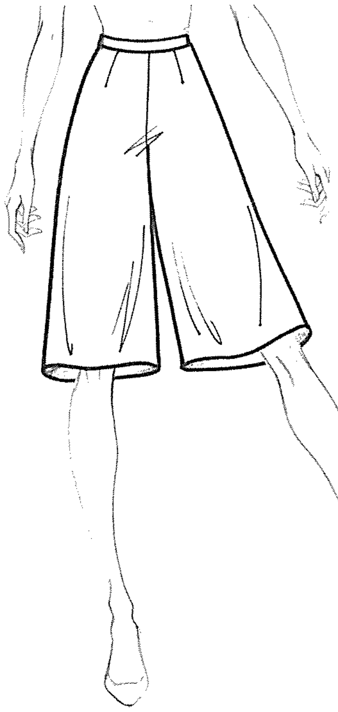
WAISTBAND



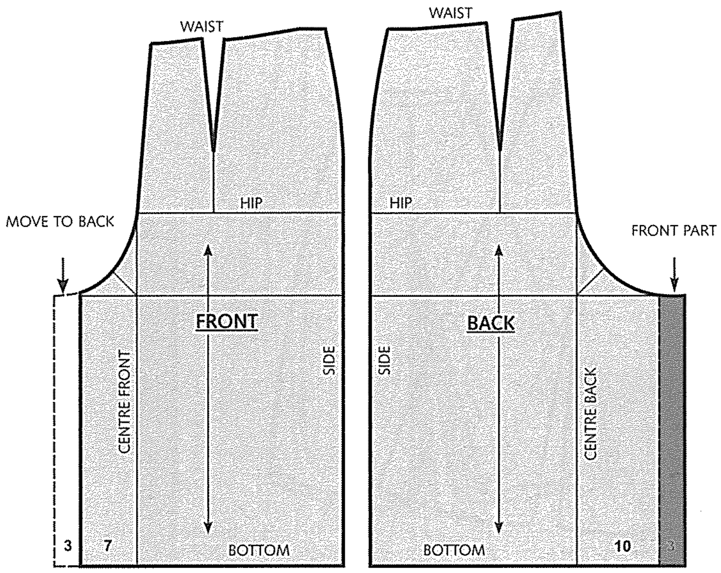
2
FOLD
5
2
2
18
18
18
18
5
2
CENTRE BACK
SIDE
CENTRE FRONT
SIDE
CENTRE BACK

- Draw the basic pencil skirt block taking the hip circumference for the width and applying the desired length.
- To find the Body rise O P, go down the side seam GH for 1/10 of the hip circumference (e.g.: 100 cm : 10 = 10 cm).
- Extend the body rise on both the back half (OL) and the front half (PI) by 1/10 of the hip circumference and from these points draw two vertical lines toward the hemline.
- The vertices I and L of the Body rise join G and H of the front and back halves by means of two curved lines as illustrated in the figure.
- For where the waist tightens, in addition to the darts and the inward curve at the hips, take in about 2 cm on the front and back halves.
- The dip of the front waistline (A1) is diminished by about 2 cm, as in the basic pencil skirt, while it is increased by 2 cm or more for the back waistline (D2), as needed, as shown in the diagram.

BASIC BLOCK WITH LONGER BODY RISE IN BACK

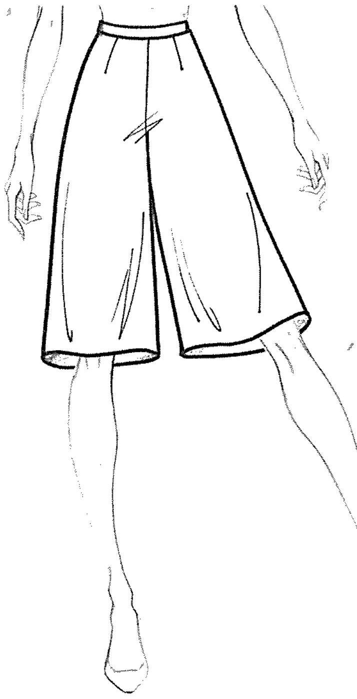


To get greater ease in the body rise, move a piece of the pattern front to the back, depending on the subject's needs (in this case, 3 cm).

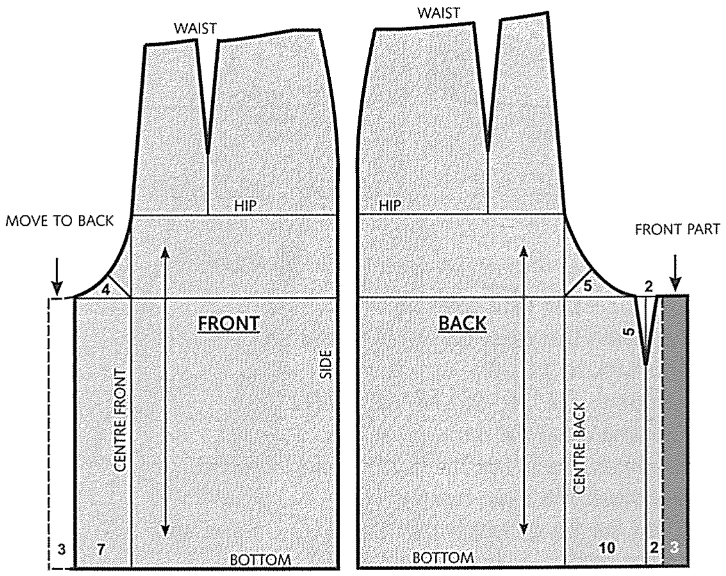

WAIST
WAIST
HIP
HIP
MOVE TO BACK
FRONT PART
FRONT
BACK
SIDE
SIDE
CENTRE FRONT
CENTRE BACK
3
7
BOTTOM
BOTTOM
10
3

BASIC BLOCK WITH DEEPER BODY RISE IN BACK

WITH DART AT THE CROTCH LINE

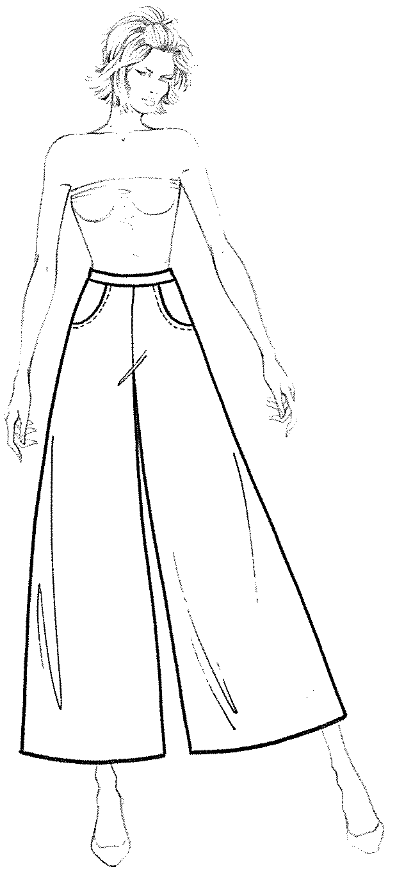


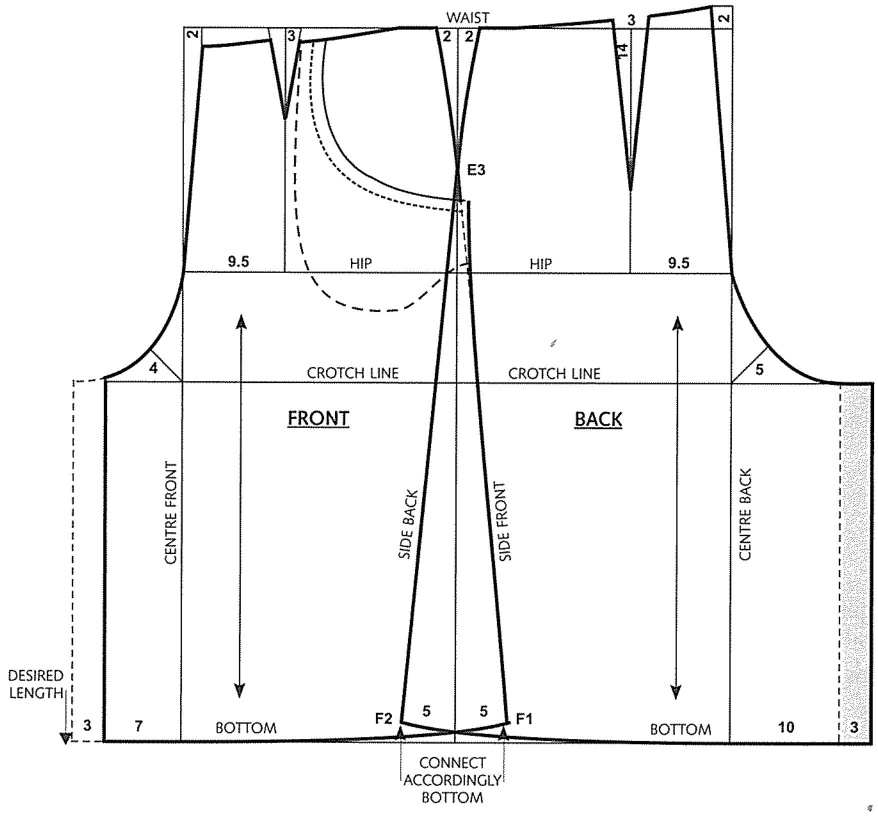
In addition to moving a piece of the front to the back, for fuller figures we can make a dart at the crotch line, which helps to adapt it perfectly to the individual's size and shape.

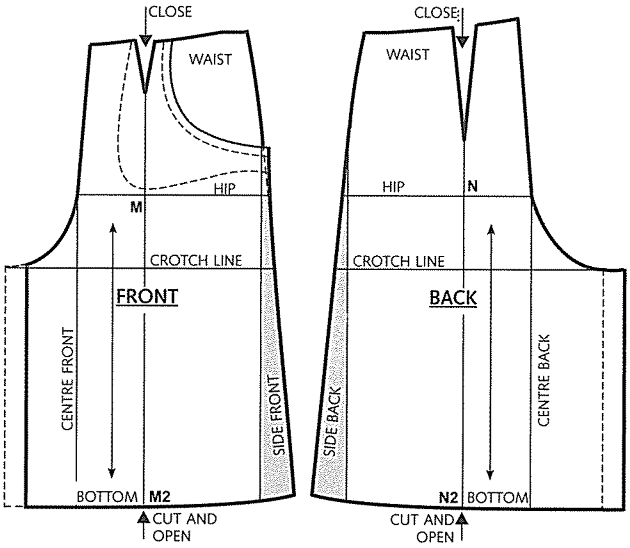

WAIST
WAIST
HIP
HIP
MOVE TO BACK
FRONT PART
4
5
2
5
FRONT
BACK
SIDE
CENTRE FRONT
CENTRE BACK
3
7
BOTTOM
BOTTOM
10
2
3

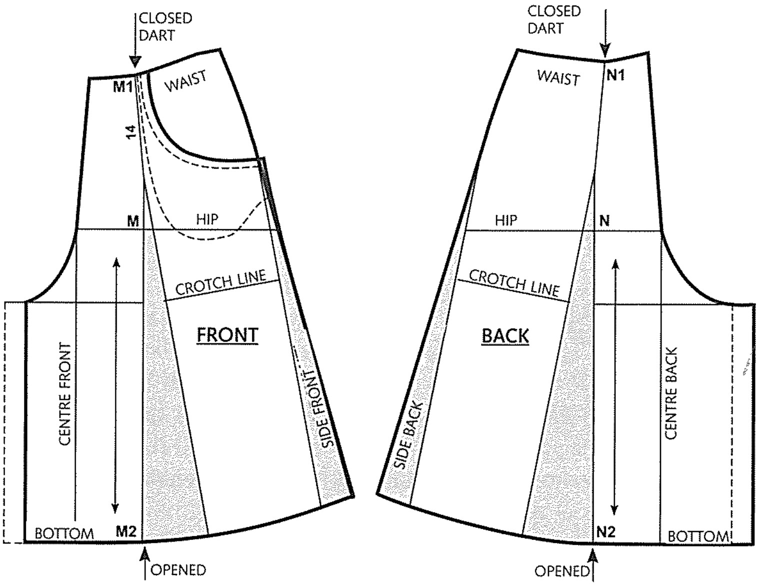
A-LINE CULOTTES

GAUCHO STYLE




WAIST
2
3
2
2
3
14
2
E3
9.5
HIP
HIP
9.5
4
CROTCH LINE
CROTCH LINE
5
FRONT
BACK
CENTRE FRONT
SIDE BACK
SIDE FRONT
CENTRE BACK
DESIRED LENGTH
3
7
BOTTOM
F2
5
5
F1
BOTTOM
10
3
CONNECT ACCORDINGLY BOTTOM


CLOSE
WAIST
HIP
M
CROTCH LINE
FRONT
CENTRE FRONT
SIDE FRONT
BOTTOM
M2
CUT AND OPEN
CLOSE
WAIST
HIP
N
CROTCH LINE
BACK
SIDE BACK
CENTRE BACK
N2
BOTTOM
CUT AND OPEN


CLOSED DART
M1
WAIST
14
M
HIP
CROTCH LINE
FRONT
CENTRE FRONT
SIDE FRONT
BOTTOM
M2
OPENED
CLOSED DART
WAIST
N1
HIP
N
CROTCH LINE
BACK
SIDE BACK
CENTRE BACK
N2
BOTTOM
OPENED

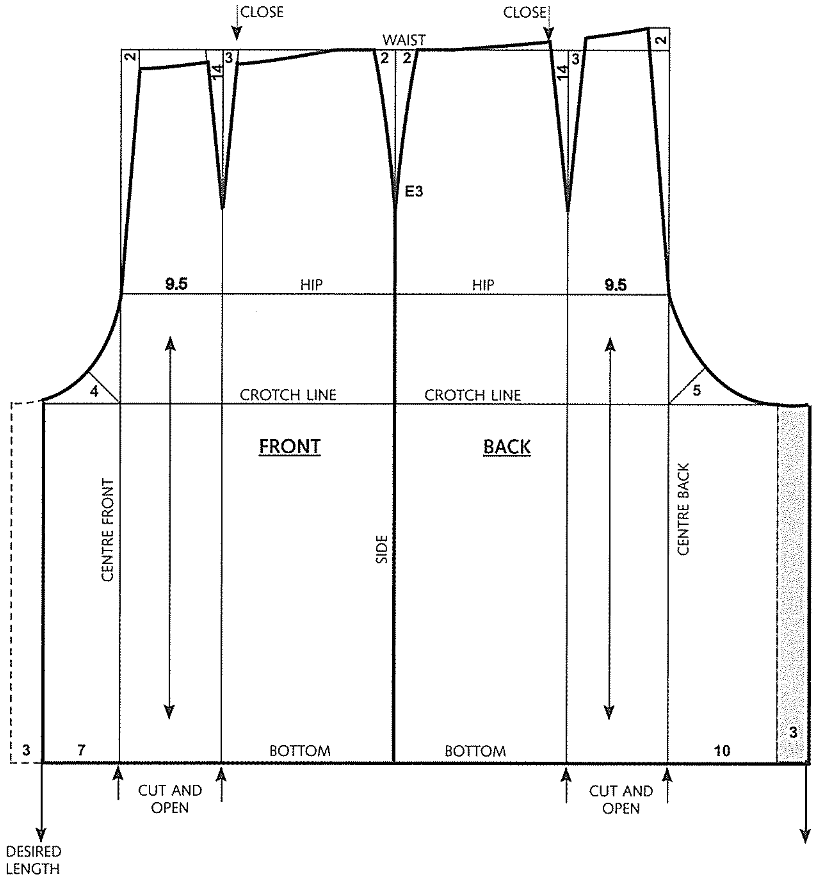
GREATER EASE

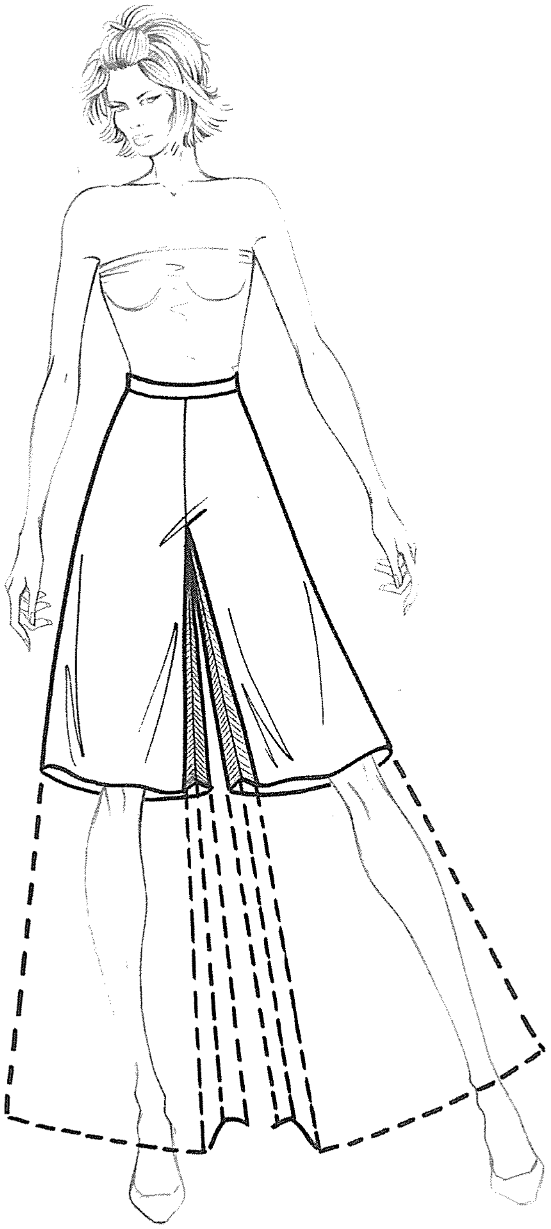
To have greater ease you must:

- Lengthen the waist dart of the front and the back to 14 cm.
- Lengthen the line dart M-M2 e N-N2.
- Cut and close the darts.
- Connect accordingly the bottom and the waist.
- Construct the basic culottes block.
- From the front inseam take away 1-2 cm and add to the back.
- On the bottom side line add 4-6 cm and join points E3 with F1 and E3 with F2.
- Draw pocket edge, lengthen the line by 1 cm, extending the side line, to make room for the hand, and join with side.
- Connect accordingly the bottom line.

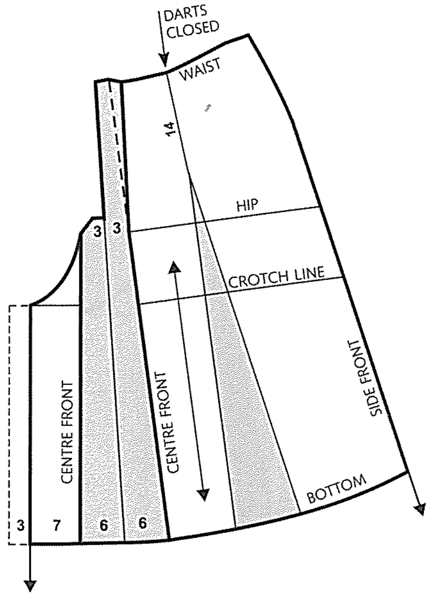
FLARED CULOTTES

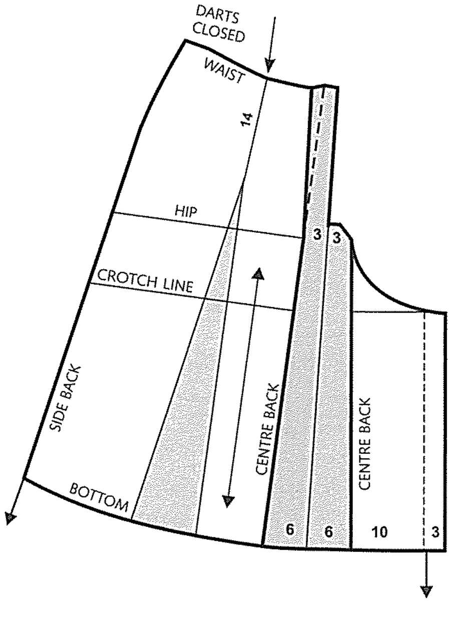
WITH INVERTED PLEAT AT THE INSEAM


CLOSE
CLOSE
WAIST
2
14
3
2
2
14
3
2
E3
9.5
HIP
HIP
9.5
4
CROTCH LINE
CROTCH LINE
5
FRONT
BACK
CENTRE FRONT
SIDE
CENTRE BACK
3
7
BOTTOM
BOTTOM
10
3
CUT AND OPEN
CUT AND OPEN
DESIRED LENGTH



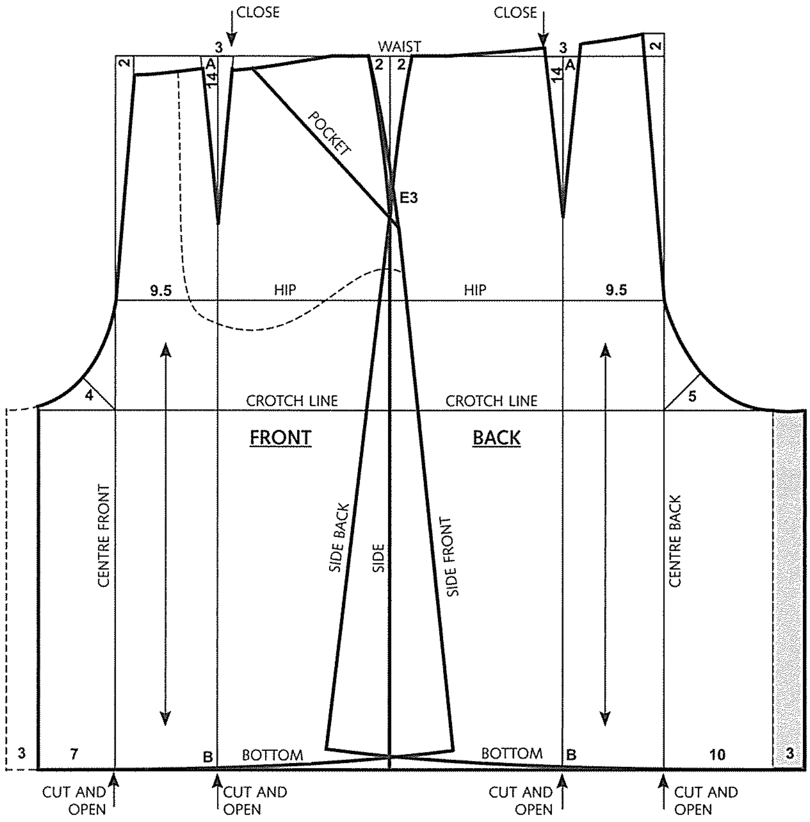
- Construct a pattern block for the Flared culottes by closing the darts.
- Cut along the centre front and centre back lines and insert the inverted pleat of the desired width; it can be either straight or flared, like the one shown here (6 cm at top and 12 cm at the bottom).

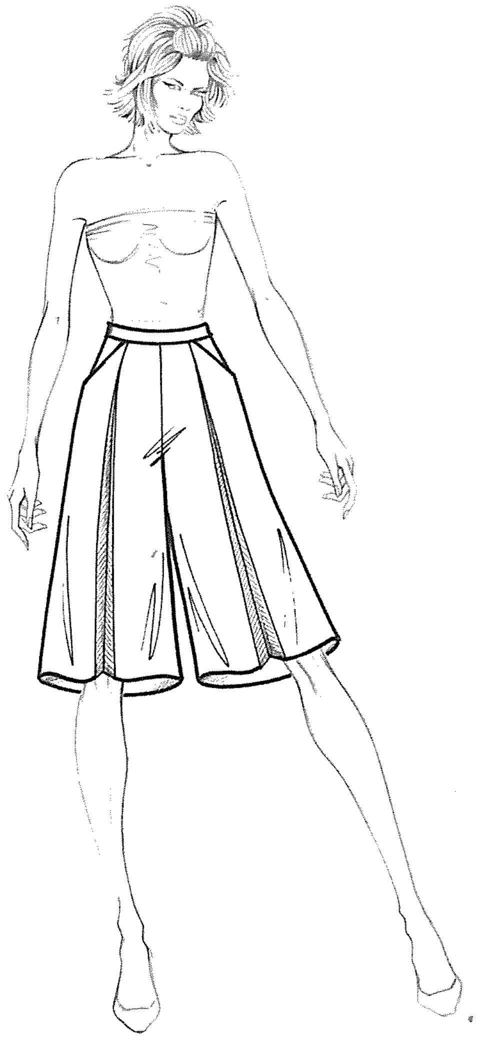

DARTS CLOSED
WAIST
14
HIP
3
3
CROTCH LINE
CENTRE FRONT
CENTRE FRONT
SIDE FRONT
BOTTOM
3
7
6
6


DARTS CLOSED
WAIST
14
HIP
3
3
CROTCH LINE
SIDE BACK
CENTRE BACK
CENTRE BACK
BOTTOM
6
6
10
3

CULOTTES WITH 2 PLEATS

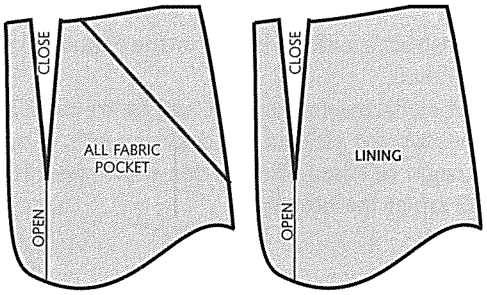
PARALLEL IN FRONT

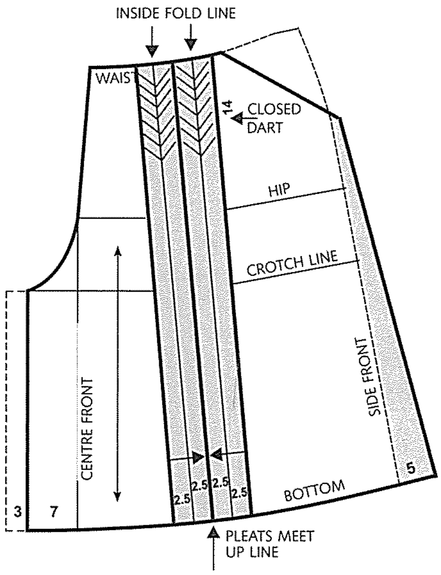

CLOSE
CLOSE
3
WAIST
3
2
A
14
2
2
A
14
2
POCKET
E3
9.5
HIP
HIP
9.5
4
CROTCH LINE
CROTCH LINE
5
FRONT
BACK
CENTRE FRONT
SIDE BACK
SIDE
SIDE FRONT
CENTRE BACK
3
7
B
BOTTOM
BOTTOM
B
10
3
CUT AND OPEN
CUT AND OPEN
CUT AND OPEN
CUT AND OPEN

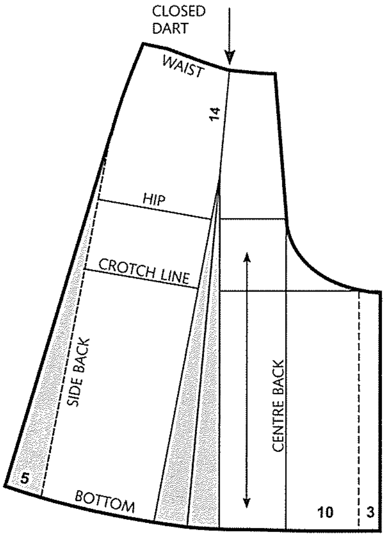


Parallel pleats inserted in culottes are equal above and below.

- Make the basic pattern, widened and flared.
- Draw a line, A-B, corresponding to the centre of the darts, where the pleats will be inserted.
- Cut the pattern along this line.
- Paste pattern on another sheet of paper, keeping the two parts separate on parallel lines and draw the inseam lines and the edges where the pleats meet up with them.

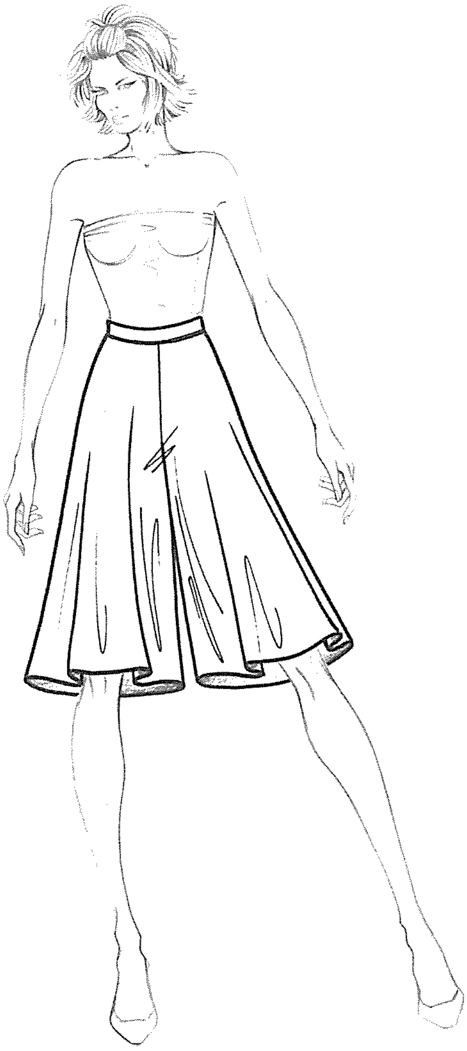

CLOSE
ALL FABRIC POCKET
OPEN
CLOSE
LINING
OPEN

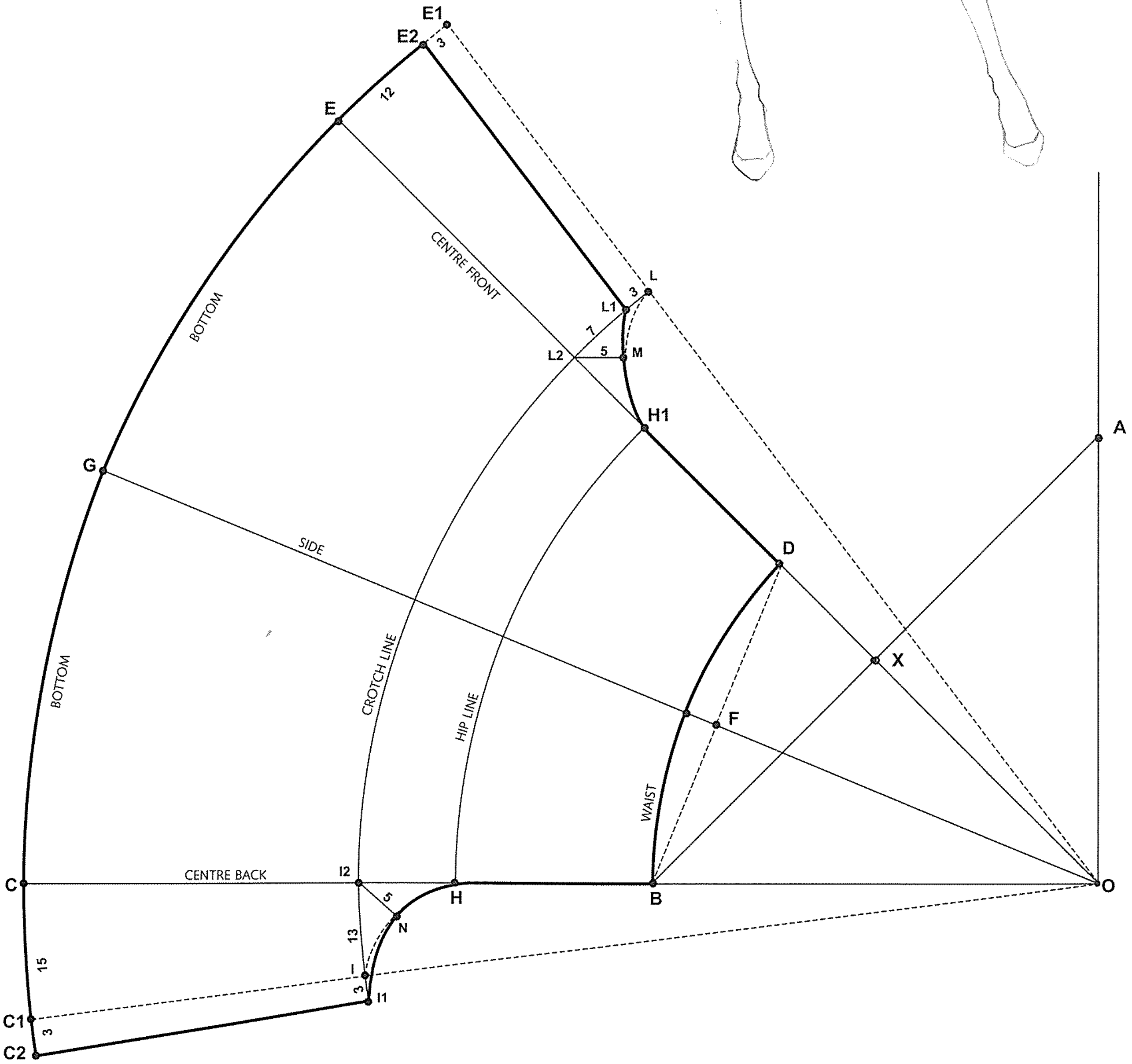

INSIDE FOLD LINE
WAIST
14
CLOSED DART
HIP
CROTCH LINE
CENTRE FRONT
SIDE FRONT
5
3
7
2.5
2.5
2.5
2.5
BOTTOM
PLEATS MEET UP LINE


CLOSED DART
WAIST
14
HIP
CROTCH LINE
SIDE BACK
CENTRE BACK
5
BOTTOM
10
3

QUARTER-CIRCLE SKIRT CULOTTES

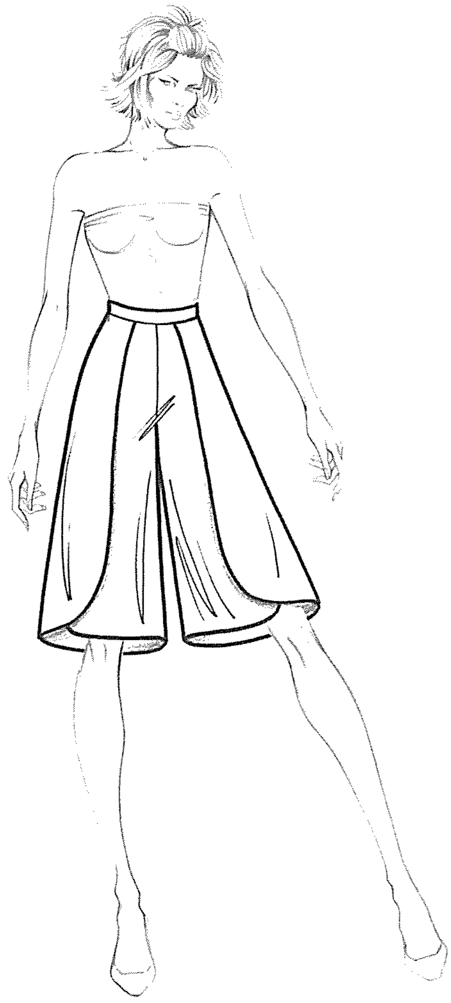
- Draw basic quarter-circle skirt block with desired measure.
- Draw the crotch line I-L at 10 cm (1/10 hip circum.) from the hip line.
- Extend this line to the front (point L) and the back (point I) by the same 10 cm.
- Draw lines O-E1, intersecting point L, and O-C1, intersecting point I.
- Join the hip line with the crotch line H1-I and H-I.
- For greater ease in the crotch, reduce the front crotch depth L-L1 and E1-E2 by 3 cm, and deepen the back I-I1 and C1-C2 by the same measure.

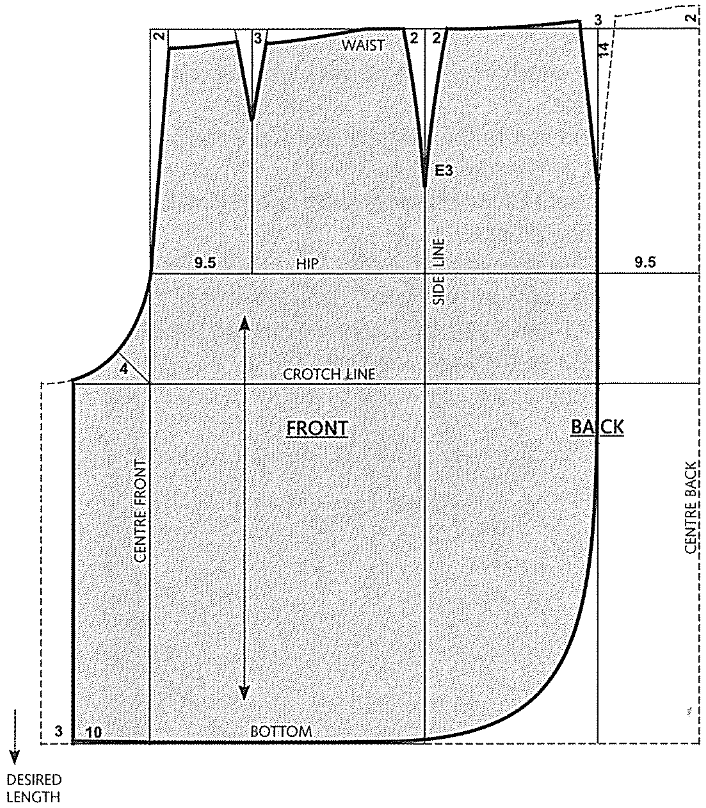



E1
E2
3
12
E
CENTRE FRONT
L
3
L1
7
L2
5
M
H1
A
BOTTOM
G
SIDE
D
X
F
CROTCH LINE
HIP LINE
WAIST
BOTTOM
C
CENTRE BACK
I2
H
B
O
5
N
13
I
3
I1
15
C1
3
C2

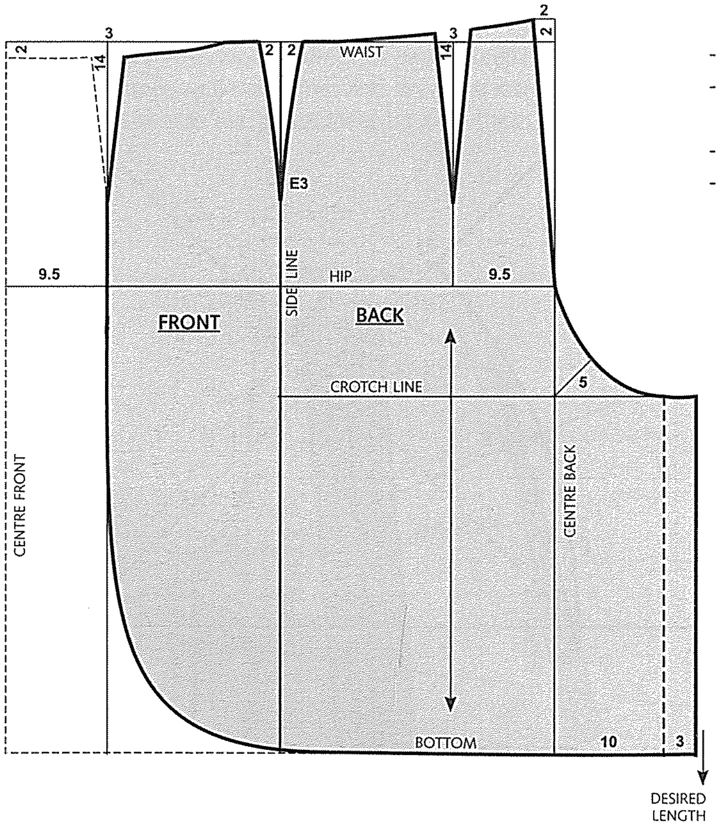
WRAP-AROUND CULOTTES

FRONT





2
3
WAIST
2
2
3
2
14
E3
9.5
HIP
SIDE LINE
9.5
4
CROTCH LINE
FRONT
BACK
CENTRE FRONT
CENTRE BACK
3
10
BOTTOM
DESIRED LENGTH

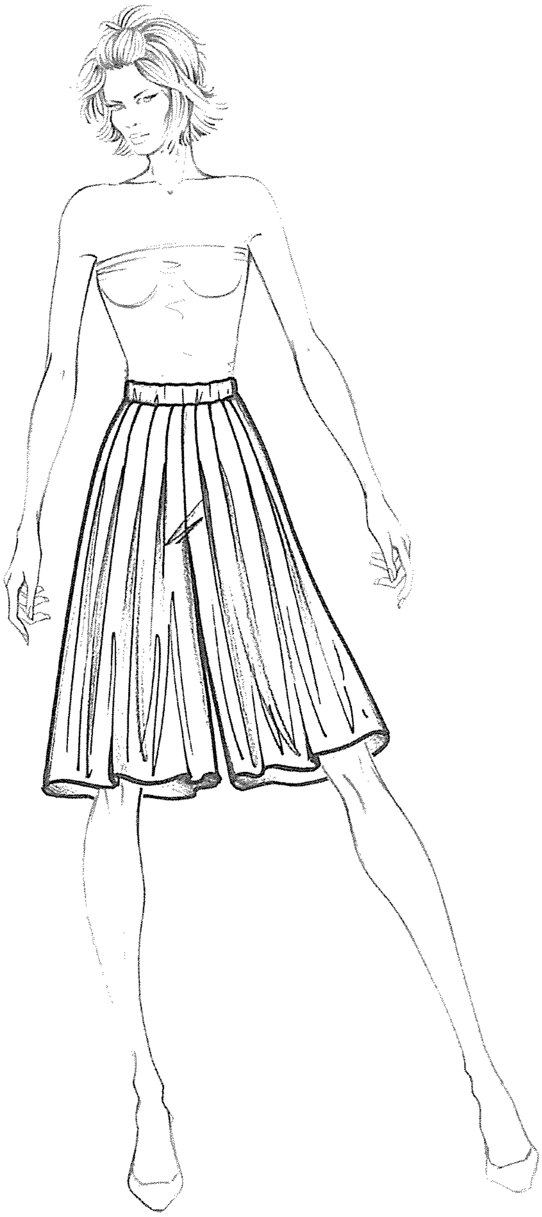


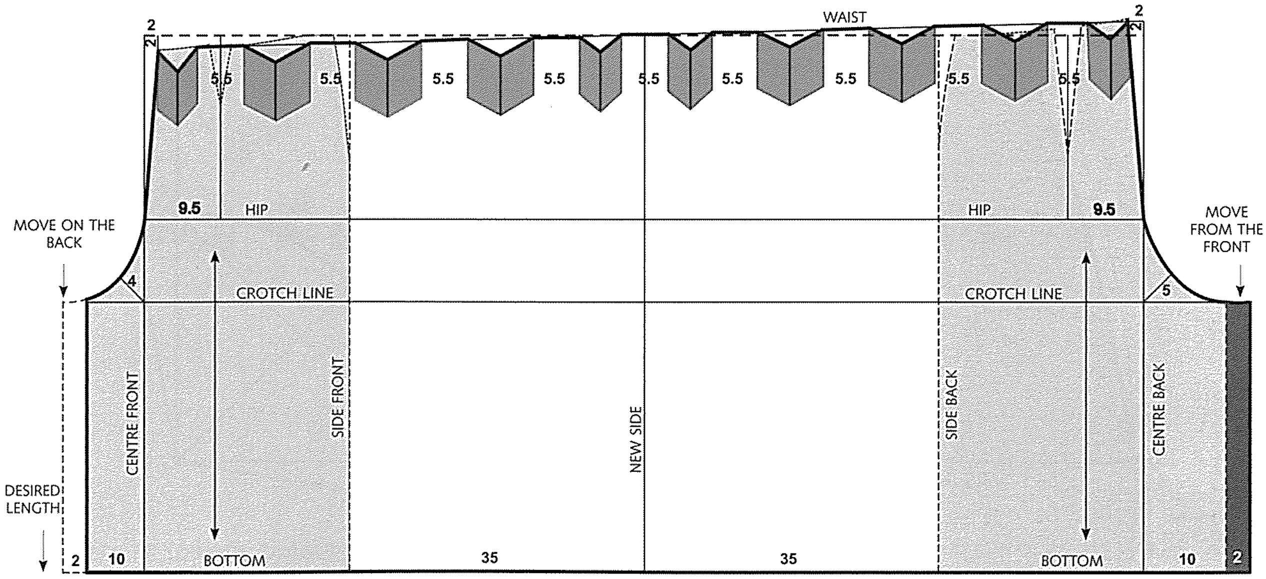
2
3
14
2
2
WAIST
3
14
2
2
E3
9.5
SIDE LINE
HIP
9.5
FRONT
BACK
CROTCH LINE
5
CENTRE FRONT
CENTRE BACK
BOTTOM
10
3
DESIRED LENGTH

- Construct the culottes block.
- From crotch front take away 3 cm and add to the back.
- Lengthen the side line to the darts line, for overlap.
- Connect accordingly the bottom.

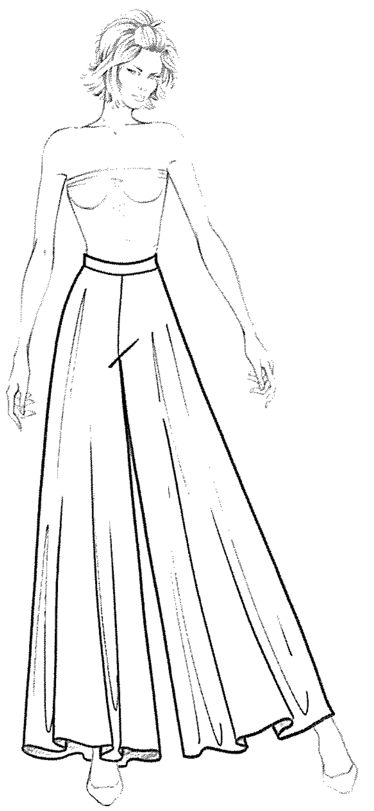
CULOTTES WITH SOFT GATHERS

To get the volume needed for this style, it must be added to the hip circumference.
(e.g.: Circumf. 100 + 140 = 240: 2 = 120 cm).
This volume should be divided by the width of the gathers desired (e.g: 140: 7 cm = n.20 pleats).
The gathers can be basted or fastened with straight pins before sewing the waistband.



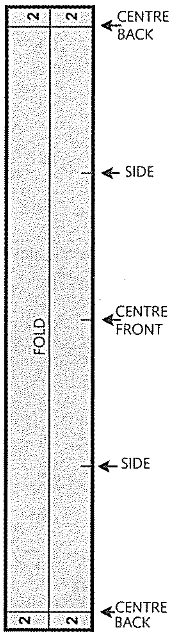

2
WAIST
2
5.5
5.5
5.5
5.5
5.5
5.5
5.5
5.5
5.5
9.5
HIP
HIP
9.5
MOVE ON THE BACK
MOVE FROM THE FRONT
4
5
CROTCH LINE
CROTCH LINE
CENTRE FRONT
SIDE FRONT
NEW SIDE
SIDE BACK
CENTRE BACK
DESIRED LENGTH
2
10
BOTTOM
35
35
BOTTOM
10
2

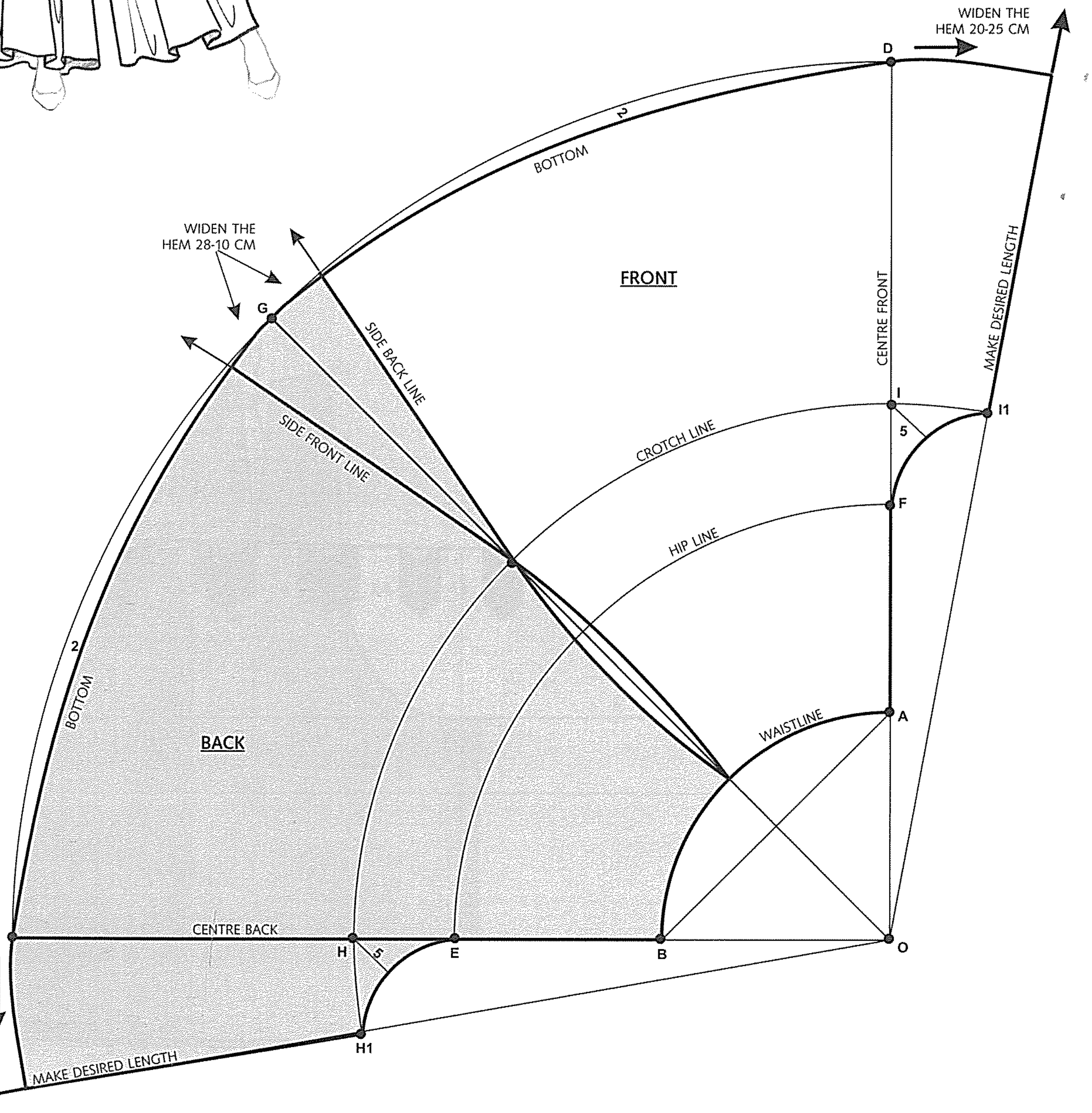
HALF-CIRCLE PALAZZO PANTS



- Construct the basic half-circle skirt.
- Draw point H on the centre front line, measuring the body rise from point B (30 cm).
- Taking O as your pivot point, with the O-H measurement, draw the H-I arc and write " crotch line".
- Draw points H1 and I1, extending the crotch line by 1/10th the hip circumference beyond the centre front and centre back.
- Widen the hem as desired or as called for, moving from the side seam and the centre front, as shown in the illustration.
- Shape the sides for a snug fit.

WAISTBAND


2
2
CENTRE BACK
SIDE
FOLD
CENTRE FRONT
SIDE
2
2
CENTRE BACK


WIDEN THE HEM 20-25 CM
D
2
BOTTOM
WIDEN THE HEM 28-10 CM
G
SIDE BACK LINE
FRONT
CENTRE FRONT
MAKE DESIRED LENGTH
I
I1
5
SIDE FRONT LINE
CROTCH LINE
F
HIP LINE
WAISTLINE
A
2
BOTTOM
BACK
C
CENTRE BACK
H
5
E
B
O
WIDEN THE HEM 20-25 CM
H1
MAKE DESIRED LENGTH

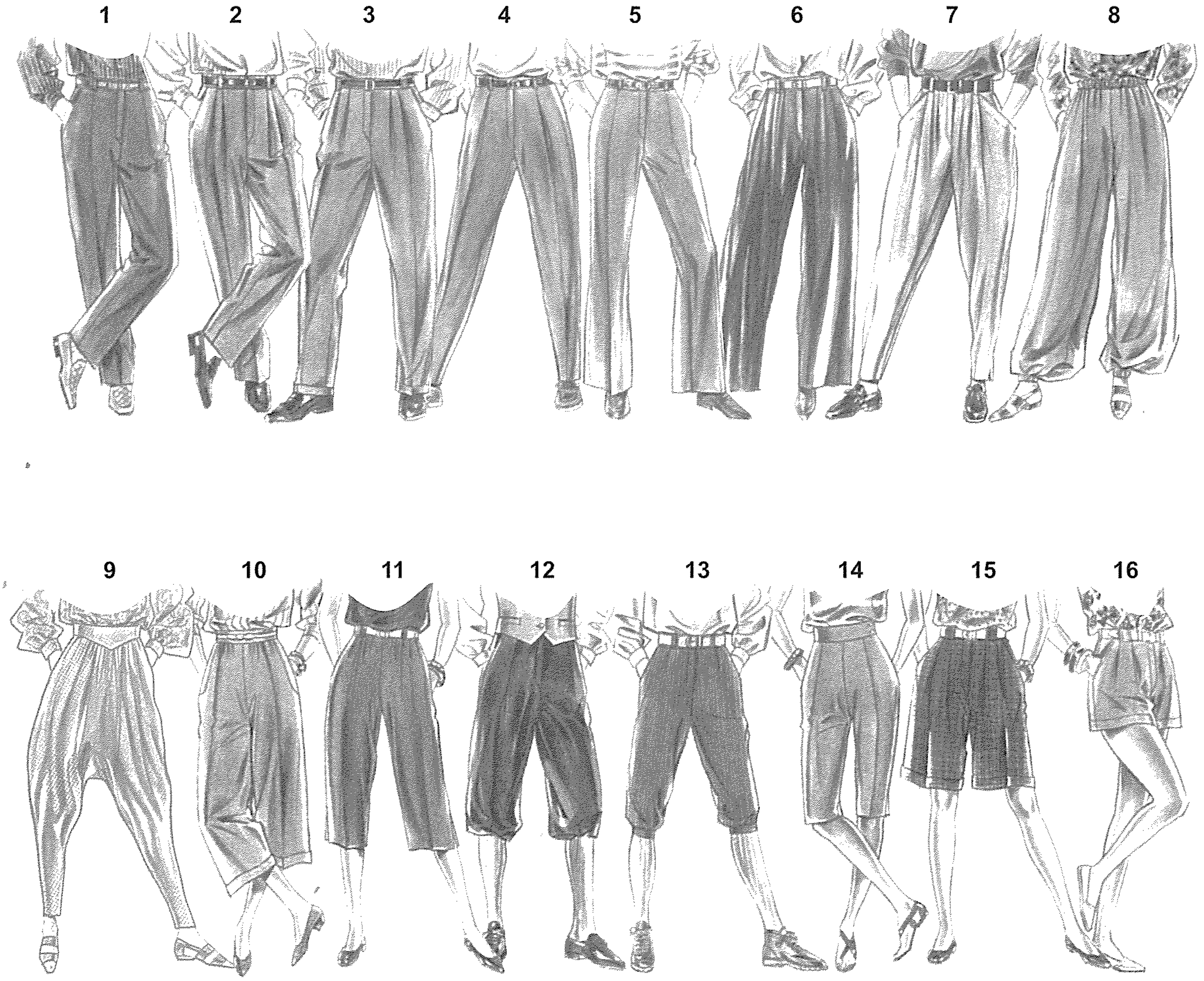
TROUSERS

Trousers are both men's and women's wear, and they dress the individual from the waist down, with a fit that ranges from tight to loose, using various fabrics and in the most divers styles.

Trousers derive from the barbarians' *brachae* used to protect against the violent cold of their lands.

In the lengthy historical period that followed their first appearance, they were constantly evolving with different styles: long and tapered, puffy and bedecked with ribbons, knee-length, plus fours, wide at the ankle, and so forth.

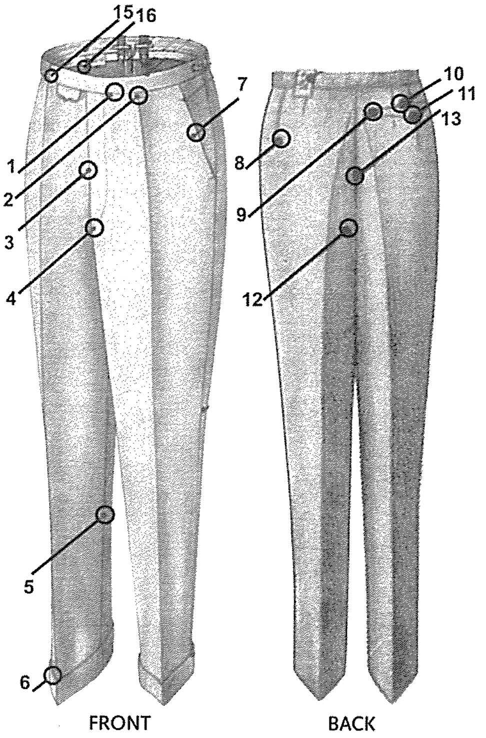
The first proper trousers appeared in England in around 1830 but did not become a women's garment until the student protests of the 1960s. By now, trousers are considered unisex and they have conquered a vast youth market, especially in the jeans and sportswear sectors, even if in male fashions, the classic look has maintained its market share.

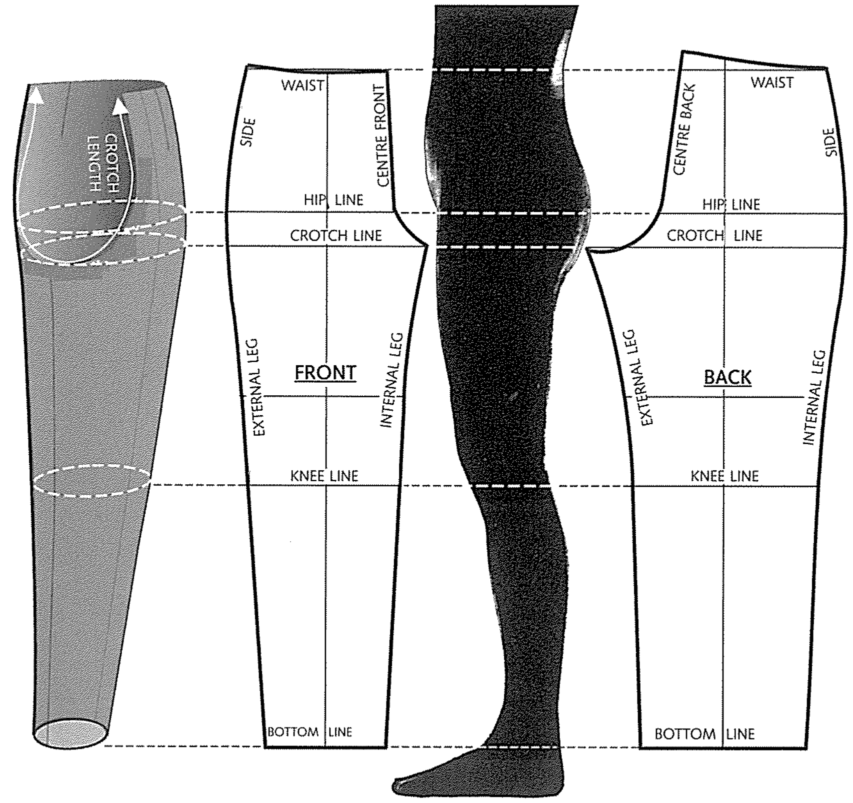


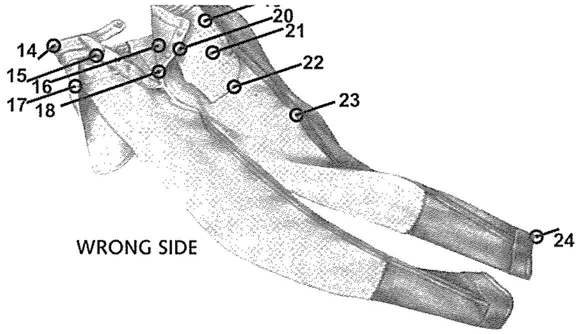
Trouser types: 1) Straight trousers without pleats. 2) Straight trousers with pleats. 3) Straight trousers with pleats and cuffs. 4) Cigarette Pants. 5) Flared pants or Bell bottoms. 6) Pyjama Pants. 7) Drawstring pants. 8) Harem pants. 9) Turkish pants. 10) Gaucho pants. 11) Cropped trousers. 12) Lederhosen or knicker-bockers. 13) Plus fours. 14) Capri pants. 15) Bermuda shorts. 16) Short shorts or hot pants.

PATTERN TERMINOLOGY

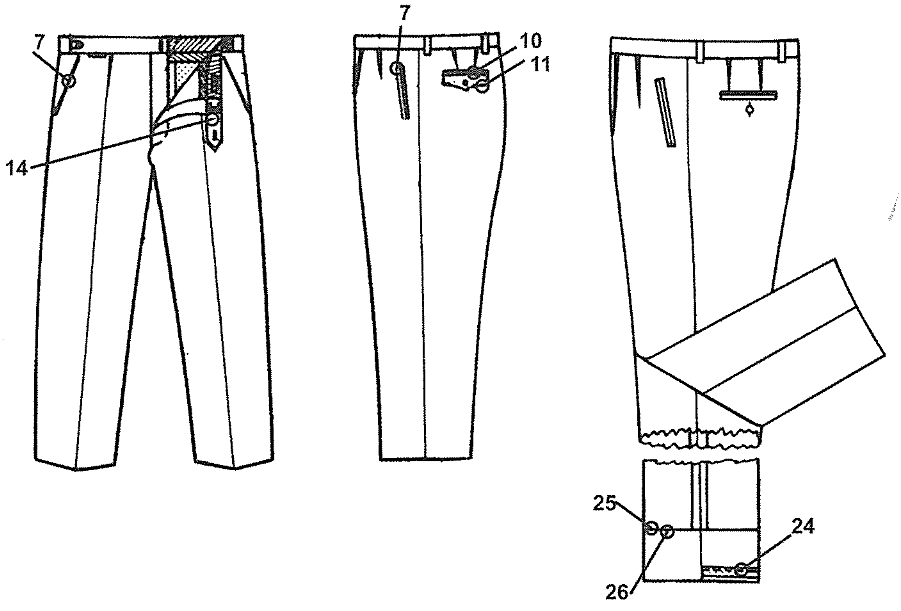
CLASSIC TROUSERS


15
16
7
10
11
13
1
2
3
4
8
9
12
5
6
FRONT
BACK

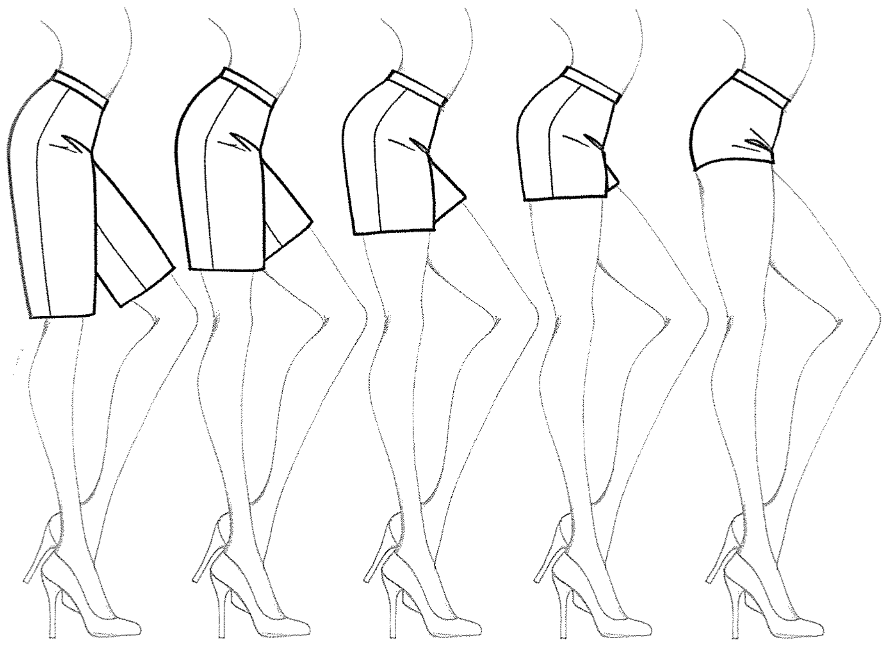

CROTCH LENGTH
WAIST
SIDE
CENTRE FRONT
HIP LINE
CROTCH LINE
EXTERNAL LEG
FRONT
INTERNAL LEG
KNEE LINE
BOTTOM LINE
CENTRE BACK
WAIST
SIDE
HIP LINE
CROTCH LINE
EXTERNAL LEG
BACK
INTERNAL LEG
KNEE LINE
BOTTOM LINE


14
15
16
17
18
20
21
22
23
24
WRONG SIDE

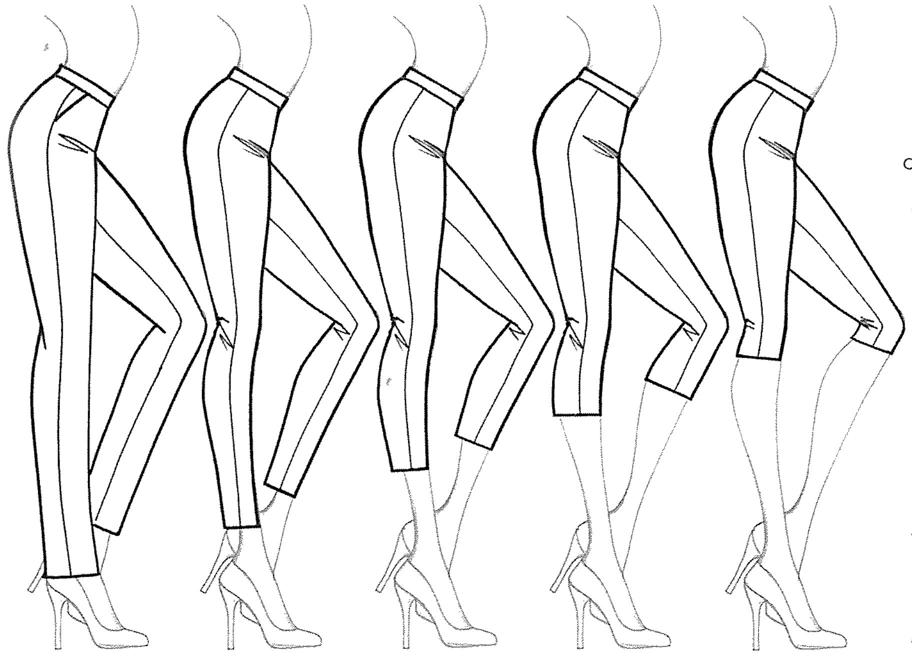
1) - Waistband.
2) - Front dart.
3) - Fly.
4) - Crotch front.
5) - Inseam.
6) - Cuffs.
7) - Front pocket.
8) - Back dart.
9) - Back pocket.
10) - Back pocket bar stitching.
11) - Back pocket flap.
12 and 13) - Crotch back.
14) - Waistband lining.
15) - Eyelets (if called for).
16) - Pocket lining seam.
17) - Pocket lining.
18) - Buttons or zipper.
19 and 21) - Pocket lining.
20) - Zipper or button fly.
21 and 22) - Lining.
23) - Side seam.
24) - Heel band.
25 and 26) - Hem stitching.


7
14
7
10
11
25
24
26

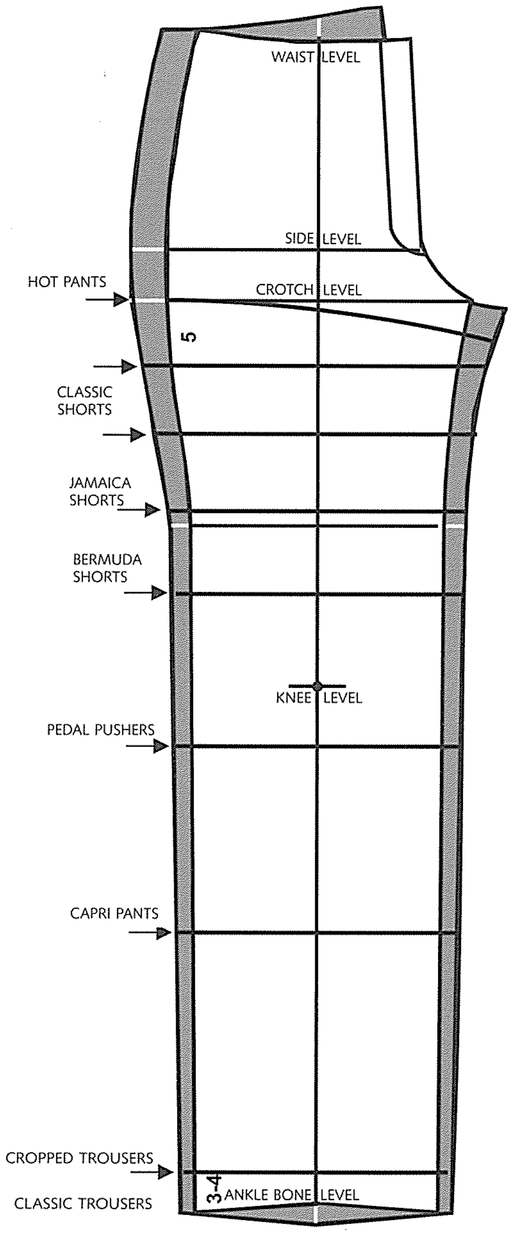
PANT LENGTH



BERMUDA SHORTS JAMAICA SHORTS CLASSIC SHORTS HOT PANTS



CLASSIC PANTS CROPPED PANTS CAPRI PANTS PEDAL PUSHERS


WAIST LEVEL
SIDE LEVEL
HOT PANTS
CROTCH LEVEL
5
CLASSIC SHORTS
JAMAICA SHORTS
BERMUDA SHORTS
KNEE LEVEL
PEDAL PUSHERS
CAPRI PANTS
CROPPED TROUSERS
3-4
ANKLE BONE LEVEL
CLASSIC TROUSERS

Pants can be of various lengths and styles:
Classic trousers - length to mid-heel, with or without cuffs.
Cropped pants - 3-4 cm above ankle bone.
Capri pants - mid-calf.
Pedal pushers - Just below the knee.
Bermuda shorts - Just above the knee.
Classic shorts - Mid-thigh.
Hot pants - Inseam length of 5 cm or less.

Trouser measurements

Trouser measurements must be taken over the underclothes you normally wear, standing in a natural position, with weight uniformly distributed over both feet.
Tie an elastic or a tape around the waist, not too tight, for a reference point from which to take the measurements, and, for greater precision, you can tie another around the fullest point of the hips.

You must use a tape measure that is in good condition, neither deformed nor worn out, and hold it snugly, but not tightly, to the body, and for the circumferences, parallel to the floor; for the length measurements, perpendicular to the floor. Any ease adjustments should be added later, as needed.

Waist circumference

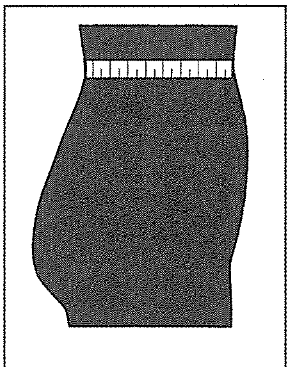
Measure the circumference at the thinnest point of the waist, keeping the tape measure neither too loose nor too tight.

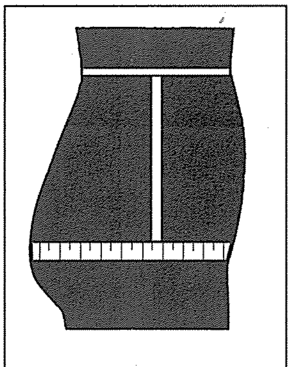
Hips circumference

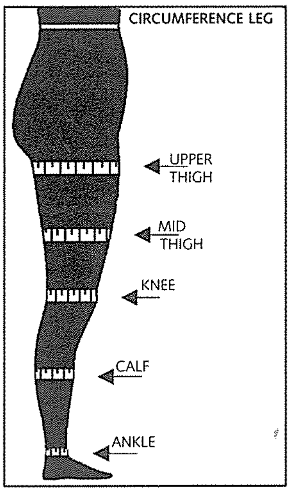
Measure at the fullest point of the hips and bottom, keeping the measuring tape perfectly parallel to the floor.

Leg circumference

Depending on the type of trouser, the measurements to take are:
- Circumference upper thigh
- Circumference mid-thigh
- Circumference knee
- Circumference calf
- Circumference ankle


WAIST CIRCUMFERENCE


HIPS CIRCUMFERENCE


CIRCUMFERENCE LEG

Waist to hip

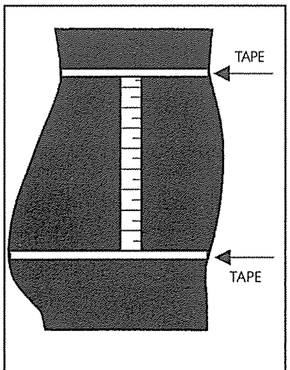
Measure from the innermost curve of the waist, where you have the tape, to the fullest part of the hips.

Waist to knee

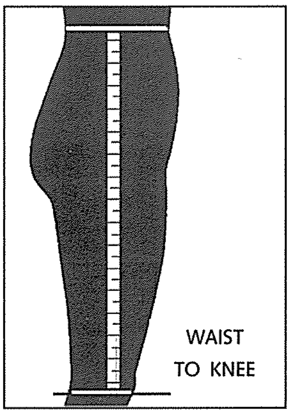
Measure from the waist to the knee.

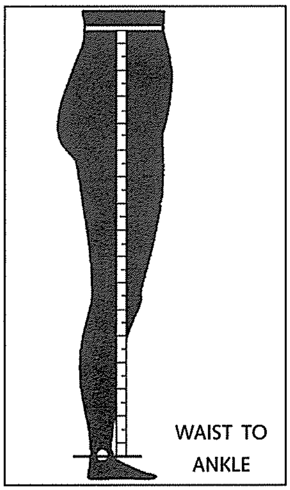
Waist to ankle

Measure from the waist to nearly below the lower ankle bone (malleolus).



WAIST TO HIP


WAIST TO KNEE

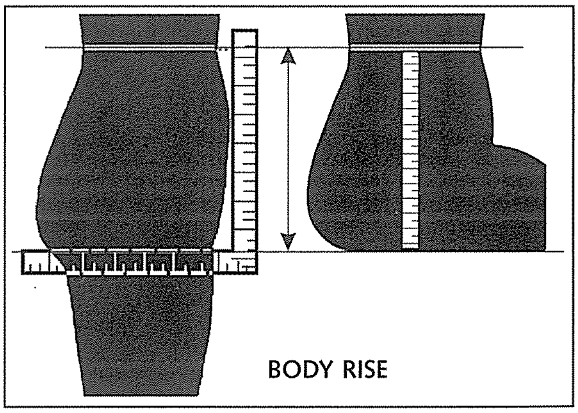

WAIST TO ANKLE

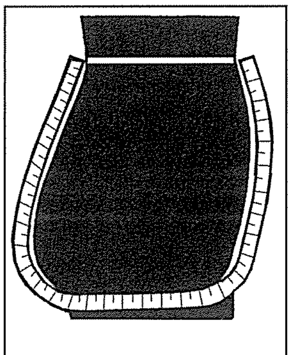
Body rise

This measurement can be taken in two different ways. 1) Seated on a flat surface, measure on one side from the waist, following the curves of the side, down to the seat surface; 2) With a right-angled square ruler, resting at the bottom of the groin and at the top of the belly, the precise height is taken. This system is not widely used for a question of delicacy.

Total crotch length

One end of the tape measure rests on the centre front of the waist and passing between the legs you measure up to the centre back of the waist, keeping the tape snug against the body.


BODY RISE


TOTAL CROTCH LENGTH

BASIC TROUSERS WITH PLEATS

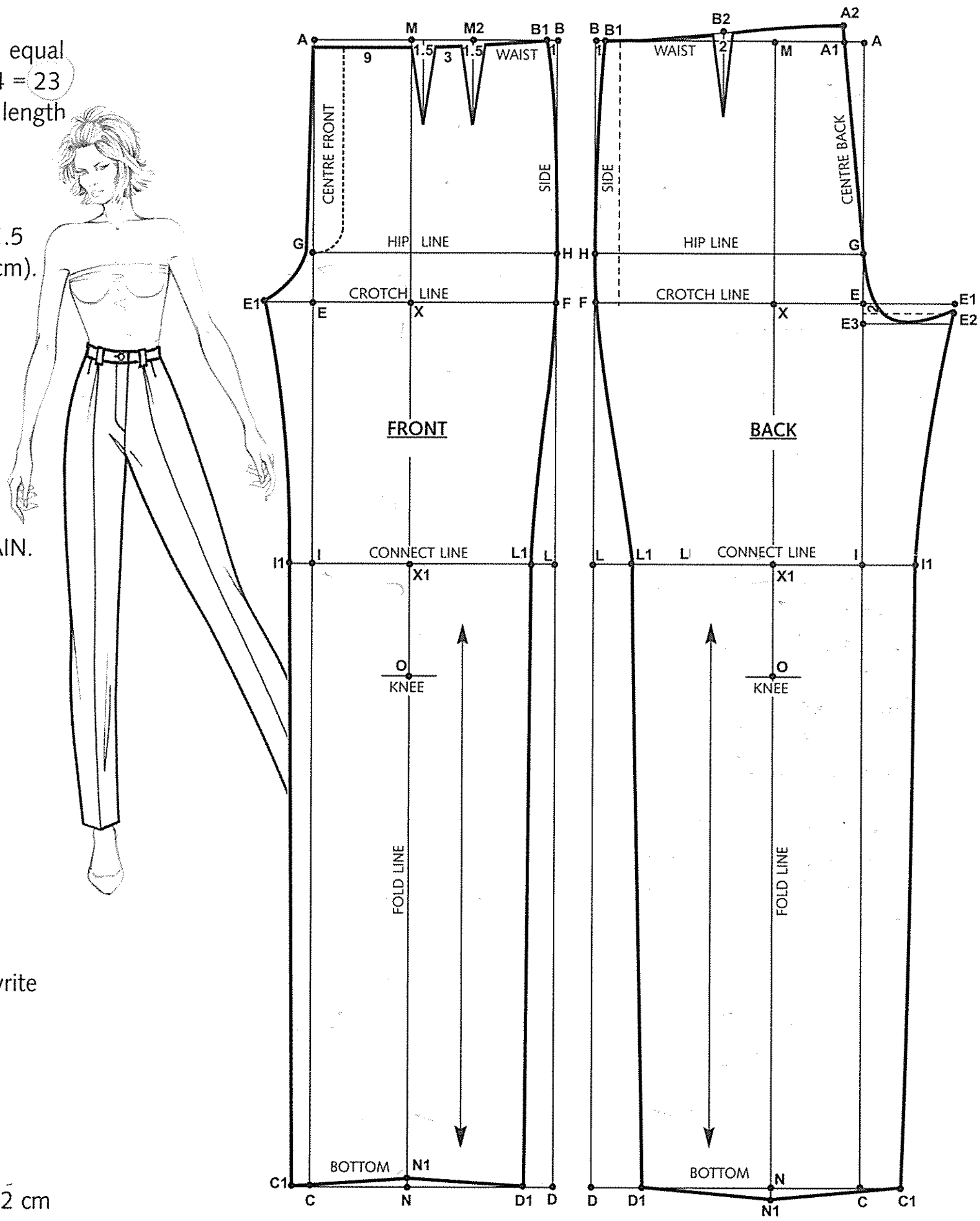
100

Measurements: - Hip circumf. 92 + 2-4 cm ease.
- Waist circumference 68 + 1-2 cm ease.

70

- Hip length 20 cm. - Body rise 24 cm.
- Trouser length 105 cm.

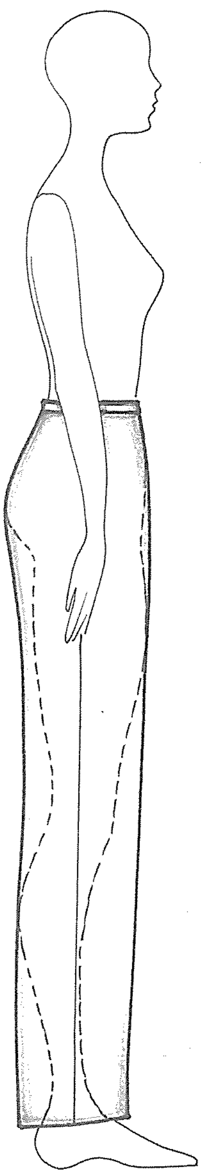
Front
- Draw a rectangle A-B-C-D, with A-B equal to ¼ Hip circumference (e.g.: 92: 4 = 23 cm) and A-C equal to total trouser length (e.g.: 105 cm).
- A-E is the body rise measurement (24 cm) - B-F is the same as A-E.
- E-E1 = $^{1}/_{16}$ the Hip circumf. minus 1.5 cm (e.g.: 92: 16 = 5.7 - 1.5 = 4.2 cm).
- A-G is the Hip length measurement (20 cm).
- Draw G-H (Hip line).
- E-I is the same as A-E.
- Draw I-L.
- E1-X = half of E1-F (e.g.: 23 + 4.2 = 27.2: 2 = 13.6 cm)
- Draw M-N passing through X and X1, and write PLEAT LINE and GRAIN.
- M-O = Knee height (e.g.: 60 cm).
- M-M2 = 7 cm.
- Draw the darts with the length and width required.
- B-B1 = 1 cm.
- X1-L1 = 12 cm.
- X1-I1 like X1-L1 (THIGH).
- N-N1 = 1 cm.
- N-C1 = 11 cm (or as desired).
- N-D1 like N-C1.
- Draw C1-N1-D1 (BOTTOM).
- Draw E1-G-A1 with a curved line.
- Draw E1-I1-C1 shaping it nicely.
- Draw B1-A1 shaping it nicely and write WAIST.
- Draw B1-H-F-L1-D1, shaped nicely.


A
M
M2
B1 B
1.5
3
1.5
9
WAIST
1
CENTRE FRONT
SIDE
G
HIP LINE
H
E1
CROTCH LINE
E
X
F
FRONT
I1
I
CONNECT LINE
L1
L
X1
O
KNEE
FOLD LINE
BOTTOM
N1
C1
C
N
D1
D
B B1
B2
A2
WAIST
2
M
A1
A
1
SIDE
CENTRE BACK
H
HIP LINE
G
F
CROTCH LINE
E
X
E1
E3
E2
BACK
L
L1
L
CONNECT LINE
I
I1
X1
O
KNEE
FOLD LINE
BOTTOM
N
D
D1
N1
C
C1

Back
- Draw a rectangle A-B-C-D, with:
- A-B equal to ¼ Hip circumference + 2 cm (e.g.: 92: 4 = 23 + 2 = 25 cm) and A-C equal to total trouser length (e.g.: 105 cm).
- A-E is the body rise measurement (e.g.: 24 cm).
- B-F is the same as A-E.
- E-E1 $^{1}/_{16}$ Hip circumference + 3 cm. (e.g.: 92: 16 = 5.7 + 3 = 8.7 cm).
- E1-E2 = 1 cm.
- E-E3 = 2 cm.
- A-G is the Hip length measurement (e.g.: 20 cm).
- Draw G-H (Hip line).
- E-I is the same as A-E.
- Draw I-L.
- E1-X = half of E1-F (e.g.: 26 + 9 = 35: 2 = 17.5 cm).
- Draw M-N passing through X and write PLEAT LINE and GRAIN.
- M-O Knee height. (e.g.: 60 cm).
- A-A1 = 3.5 cm.
- A1-A2 = 1-3.5 cm.
- B-B1 = 1 cm (check waist curves).
- B1-B2 discard = ½ B1- A2.
- Draw the darts with desired length and width.
- X1-L1 = 13 cm.
- X1-I1 like X1- L1 (THIGH).
- N-n1 1 cm.
- N-C1 12 cm (or as desired).
- N-D1 like N-C1.
- Draw C1-N1-D1 (BOTTOM).
- Draw E2-G-A2 with a curved line.
- Draw E2-I1-C1 shaping it nicely.
- Draw B1- A2 shaping it nicely and write WAIST.
- Draw B1-H-F-L1-D1 shaped nicely.

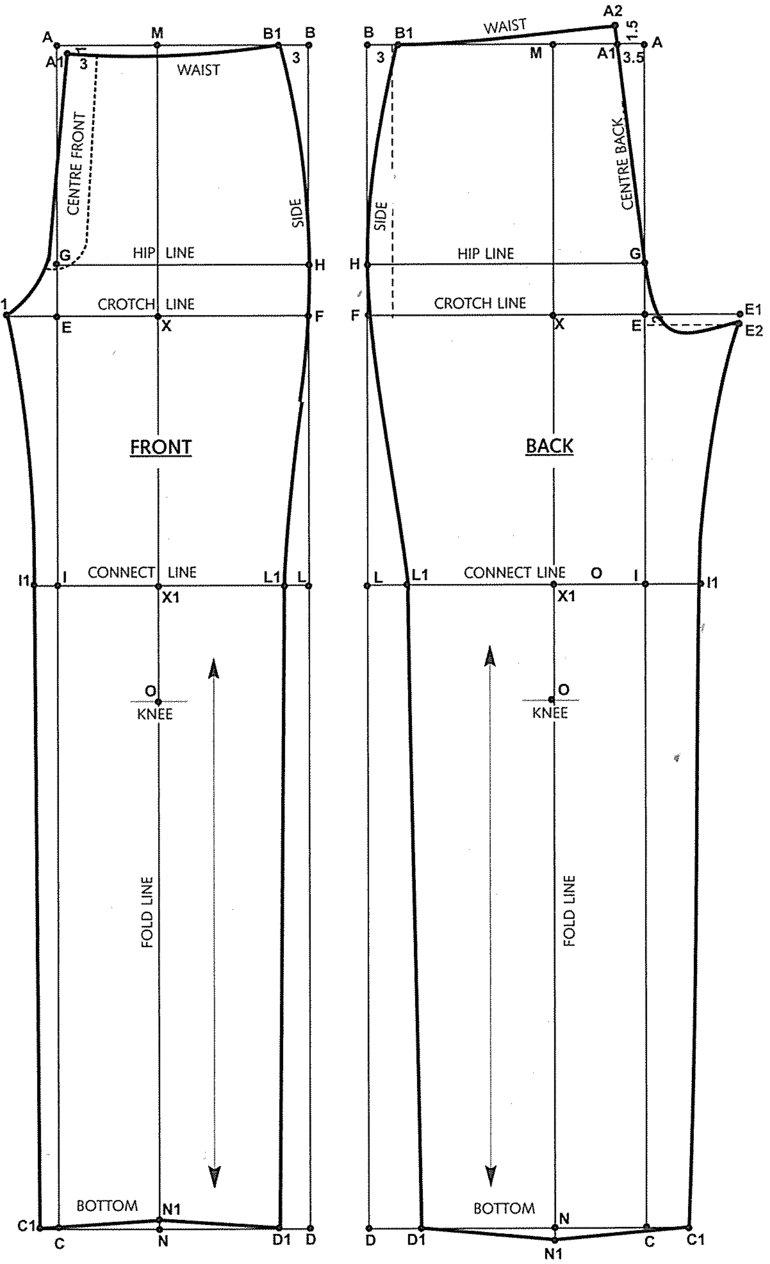
BASIC TROUSERS WITHOUT PLEATS

Measurements for trousers:
- Hip circumference 92 cm.
- Waist circumf. 68 cm. - Side height 20 cm.
- Crotch heigh 24 cm. - Trouser length 105 cm.



Front
- Draw a rectangle A-B-C-D, with A-B equal to ¼ Hip circumference (e.g.: 92: 4 = 23 cm) and A-C equal to total trouser length. (e.g.: 105 cm).*
- A-E is the body rise measurement (cm 24) - B-F is the same as A-E.
- E-E1 = $^1/_{16}$ the Hip circumf. minus 1.5 cm (e.g.: 92: 16 = 5.7 - 1.5 = 4.2 cm).
- A-G is the Hip length measurement (20 cm).
- Draw G-H (Hip line).
- E-I is the same as A-E.
- Draw I-L.
- E1-X half of E1-F (e.g.: 23 + 4.2 = 27.2: 2 = 13.6 cm).
- Draw M-N passing through X and write PLEAT LINE and GRAIN.
- M-O Knee height (e.g.: 60 cm).
- A-A1 0.5 cm in both directions.
- B-B1 3 cm (waist curves).
- X1-L1 12 cm.
- X1-I1 like X1-I1 (THIGH).
- N-N1 1 cm.
- N-C1 11 cm (as desired).
- N-D1 like N-C1.
- Draw C1-N1-D1 (BOTTOM).
- Draw E1-G-A1 with a curved line.
- Draw E1-I1-C1 shaping it nicely.
- Draw B1-A1 shaping it nicely and write WAIST.
- Draw B1-H-F-L1-D1 shaped nicely.

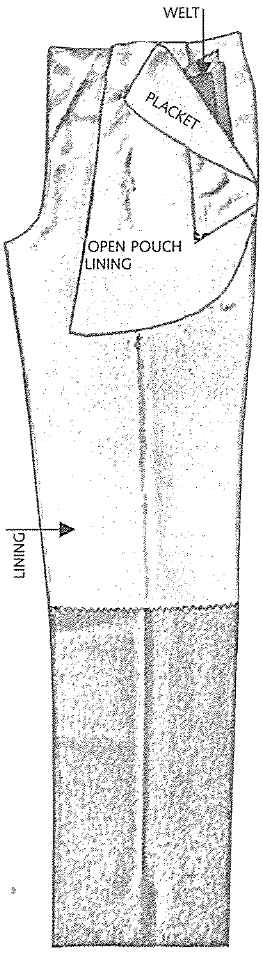
***Note:** For tight-fitting trousers, take 1 cm from the front (23 - 1 = 22 cm) and add 1 cm (instead of 2) to the back (23 + 1 = 24 cm).*

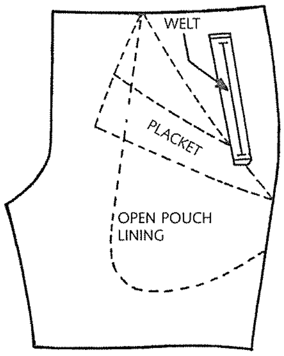

A
M
B1
B
A1
3
WAIST
3
CENTRE FRONT
SIDE
G
HIP LINE
H
E1
CROTCH LINE
F
E
X
FRONT
I1
I
CONNECT LINE
L1
L
X1
O
KNEE
FOLD LINE
BOTTOM
N1
C1
C
N
D1
D
B
B1
WAIST
A2
1.5
A
3
M
A1
3.5
CENTRE BACK
SIDE
H
HIP LINE
G
F
CROTCH LINE
X
E
E1
E2
BACK
L
L1
CONNECT LINE
O
I
I1
X1
O
KNEE
FOLD LINE
BOTTOM
N
D
D1
N1
C
C1

Back
- Draw a rectangle A-B-C-D, with, A-B equal to ¼ Hip circumference + 2. (e.g.: 92: 4 = 23 + 2 = 25 cm) and A-C equal to total length trouser (e.g.: 105 cm).
- A-E is the body rise measurement (e.g.: 24 cm).
- B-F is the same A-E.
- E-E1 $^1/_{16}$ Hip circumference plus 3 cm. (e.g.: 92: 16 = 5.7 + 3 = 8.7 cm).
- E1-E2 = 1 cm.
- A-G is the Hip length measurement (e.g.: 20 cm).
- Draw G-H (Hip line).
- E-I is the same as A-E.
- Draw I-L.
- E1-X = half of E1-F (e.g.: 25 + 8.7 = 33.7: 2 = 16.8 cm).
- Draw M-N passing through X and write PLEAT LINE and GRAIN.
- M-O = Knee height (e.g.: 60 cm).
- A-A1 = 3.5 cm.
- A1-A2 = 1-3.5 cm.
- B-B1 3 cm (check waist curves).
- X1-L1 = 13 cm.
- X1-I1 like X1-L1 (THIGH).
- N-N1 = 1 cm.
- N-C1 = 12 cm (as desired).
- N-D1 like N-C1.
- Draw C1-N1-D1 (BOTTOM).
- Draw E2-G-A2 with a curved line.
- Draw E2-I1-C1 shaping it nicely.
- Draw B1-A2 shaping it nicely and write WAIST.
- Draw B1-H-F-L1-D1 shaped nicely.

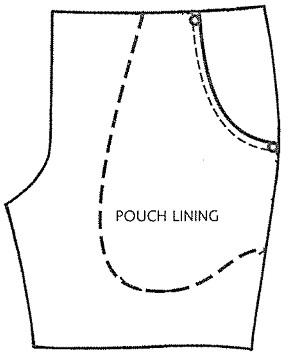
DETAIL OF CLASSIC TROUSERS

FRONT POCKETS

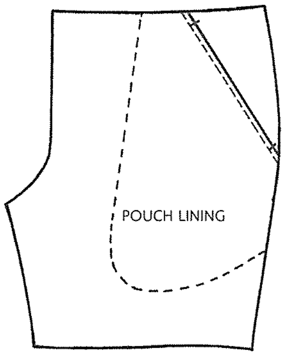

WELT
PLACKET
OPEN POUCH LINING
LINING


WELT
PLACKET
OPEN POUCH LINING

WELT POCKET

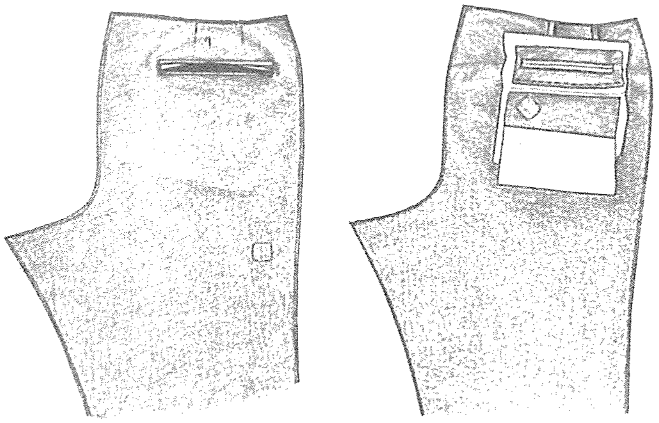

POUCH LINING

JEANS POCKET

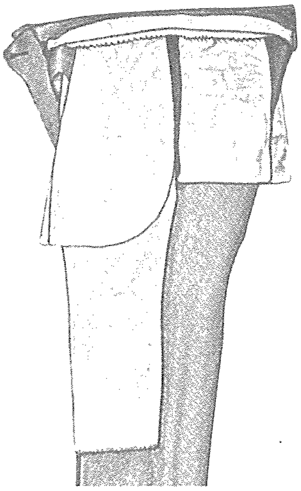

POUCH LINING

DIAGONAL POCKET

BACK POCKETS

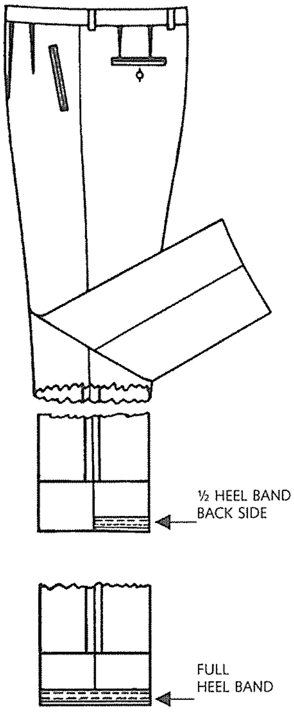


INSIDE POCKETS WITH TOPSTITCHING

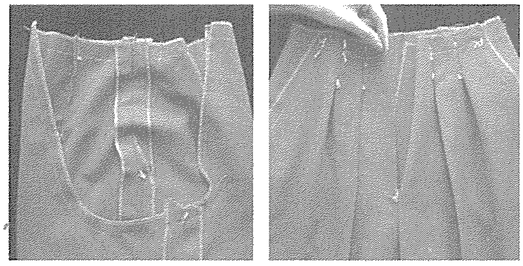


INSIDE POUCH LINING

HEEL BANDS


½ HEEL BAND
BACK SIDE
FULL
HEEL BAND

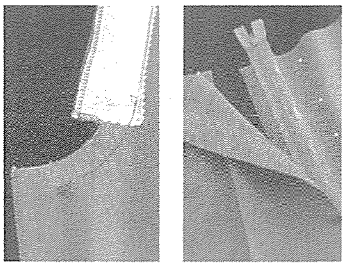
ASSEMBLY



SEAM ALLOWANCES

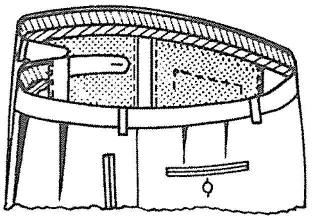
CROTCH SEAM

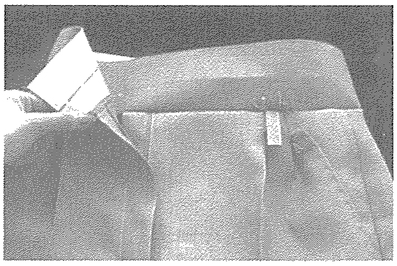
ZIPPER



ZIPPER INSTALLATION

WAISTBAND





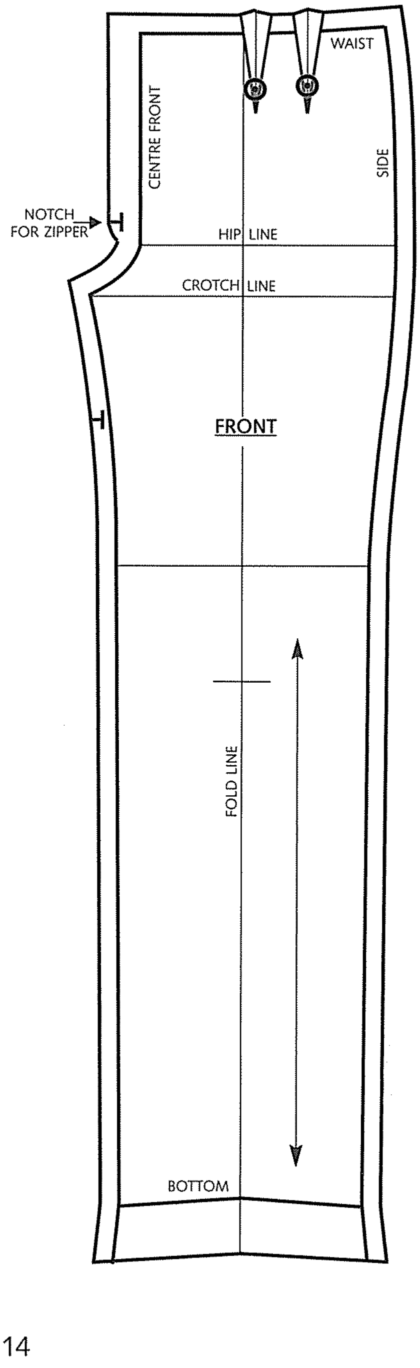
ASSEMBLY WAISTBAND AND BELT LOOP

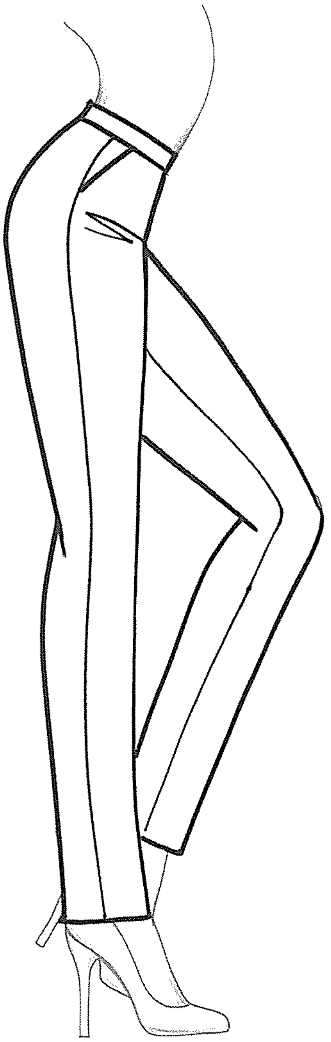
SEAM ALLOWANCES

BASICS

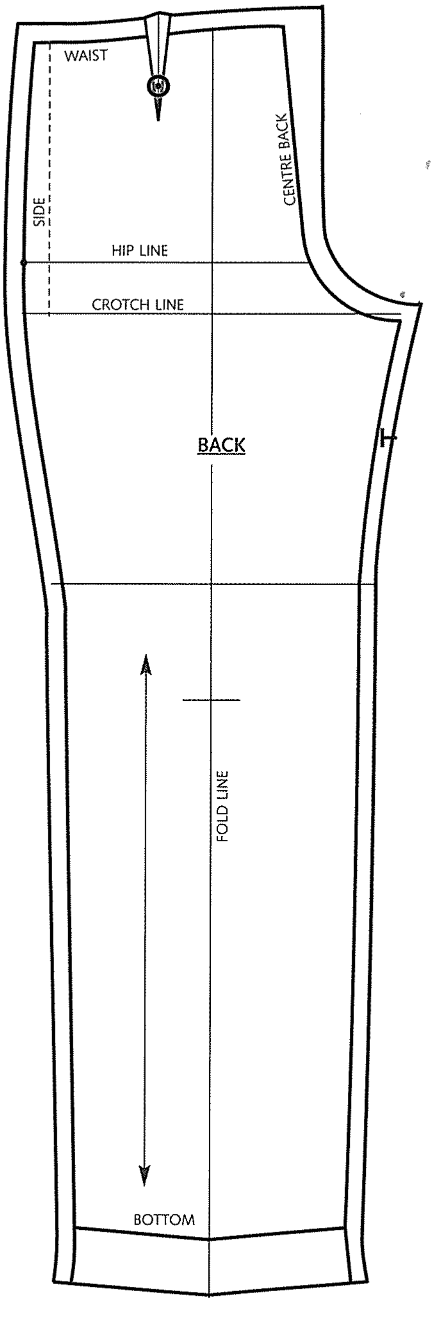
Trouser patterns are made without seam allowances, so it is necessary to add them: directly on the fabric, if made by the tailor; on the paper pattern for industrial applications, before proceeding to the size grading.
The seam allowances can vary in accordance with the pattern parts, the type of apparel, and the kind of work.
In general, the seam allowances are made in this way:

- Waist 1.3 cm.
- Internal leg 1.3 cm.
- External leg and side 1.7-2.5 cm.
- Crotch 1.3 cm.
- Zipper placket 2-2.5 cm.
- Hem 2.5-6 cm or as you like.
- Centre back 2.5-3.5 cm, for possible modification.


WAIST
CENTRE FRONT
SIDE
NOTCH FOR ZIPPER
HIP LINE
CROTCH LINE
FRONT
FOLD LINE
BOTTOM

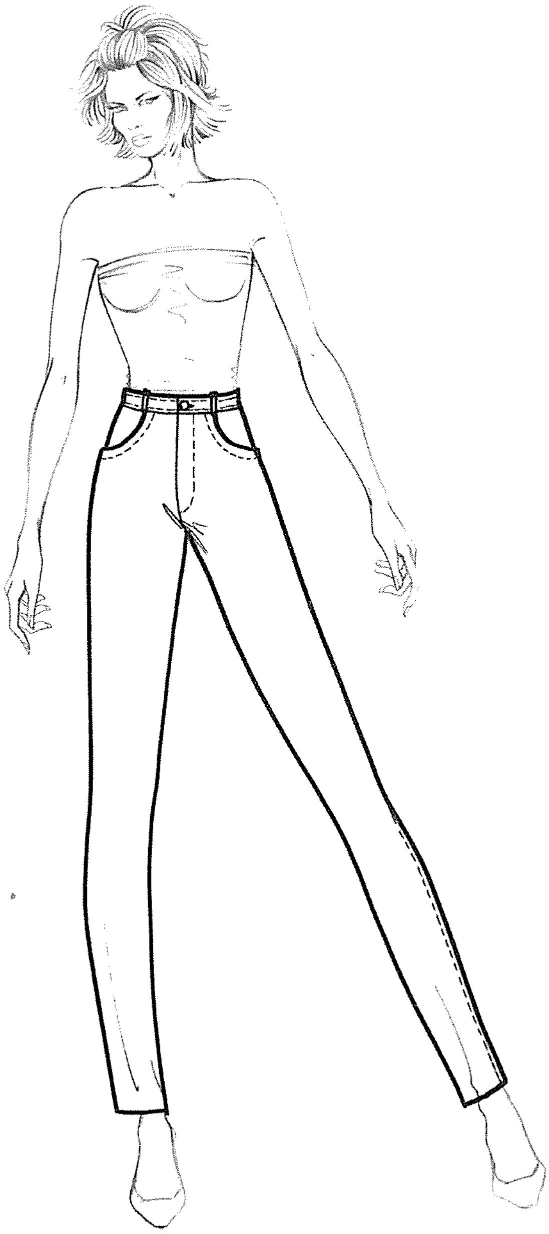


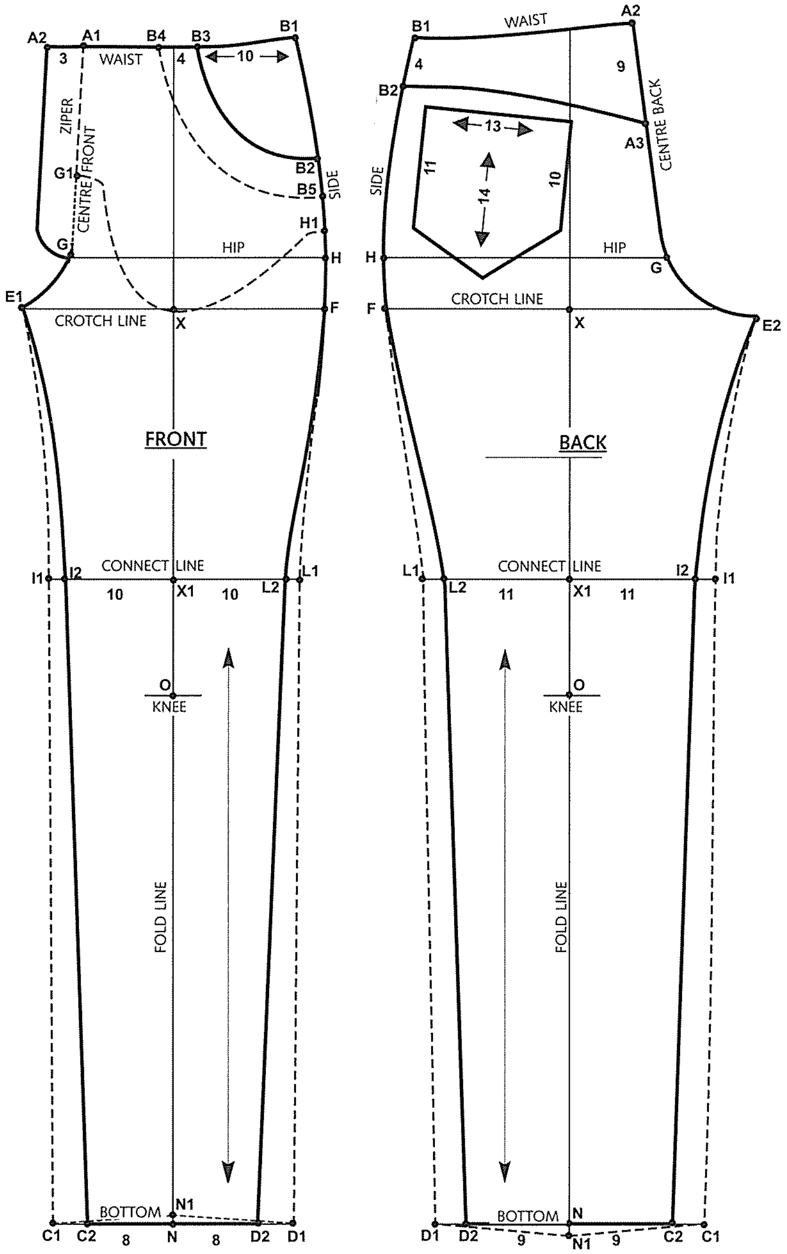
CLASSIC TROUSER


WAIST
CENTRE BACK
SIDE
HIP LINE
CROTCH LINE
BACK
FOLD LINE
BOTTOM

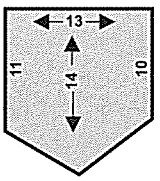
BASIC JEANS

WITH BACK YOKE

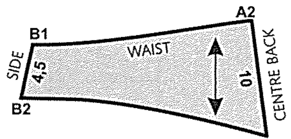



A2
A1
B4
B3
B1
3
WAIST
4
10
ZIPER
CENTRE FRONT
G1
G
B2
B5
SIDE
H1
HIP
H
E1
CROTCH LINE
X
F
FRONT
I1
I2
CONNECT LINE
L1
10
X1
10
L2
O
KNEE
FOLD LINE
BOTTOM
N1
C1
C2
8
N
8
D2
D1
B1
WAIST
A2
4
9
B2
CENTRE BACK
13
A3
SIDE
11
14
10
H
HIP
G
F
CROTCH LINE
X
E2
BACK
L1
CONNECT LINE
I2
I1
L2
11
X1
11
O
KNEE
FOLD LINE
BOTTOM
N
D1
D2
9
N1
9
C2
C1

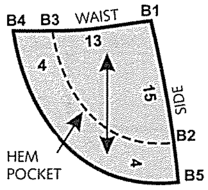
- Draw the basic trousers without dart.
- Reduce legs by 1.5 cm at points I1 and L1, both in front and in back.
- Draw points C2 and D2 with desired measurements (back is wider by 2 cm).
- Join the points E1-I2-C2 and F-L2-D2 on the front.
- Join the points E2-I2-D2 and F-L2-C2 on the back.
- Draw the back yoke A2-A3-B2-B1 with desired measurements.
- Draw back pocket with desired measurements and shape.
- Draw front pocket B2-B3 with desired shape.
- Draw flap B4-B5 about 4 cm from the pocket hem.
- Draw big pocket lining A1-G1-X-H1-B1 over which is sewn the fabric flap.
- Draw small pocket lining (which is sewn at the hem pocket) A1-G1-X-H1-B5-B4.



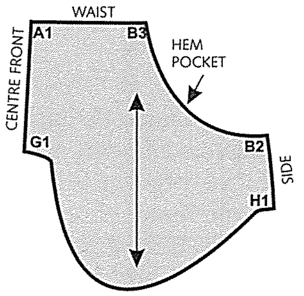
BACK POCKET


B1
WAIST
A2
SIDE
4,5
10
CENTRE BACK
B2
A3

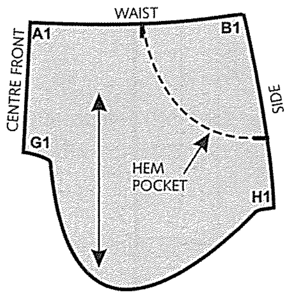
BACK YOKE


B4
B3
WAIST
B1
13
4
15
SIDE
B2
HEM POCKET
4
B5

FABRIC'S FLAP


WAIST
CENTRE FRONT
A1
B3
HEM POCKET
G1
B2
SIDE
H1

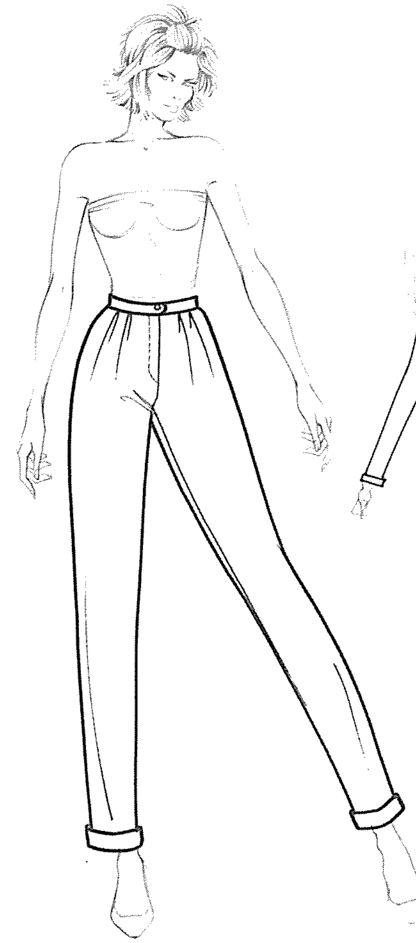
SMALL POUCH

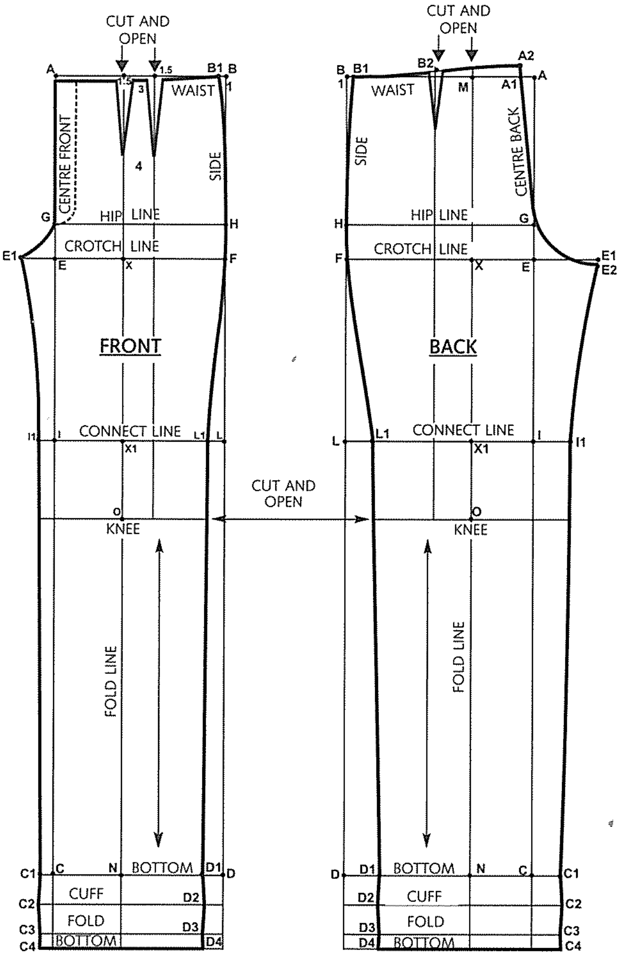

WAIST
CENTRE FRONT
A1
B1
SIDE
G1
HEM POCKET
H1

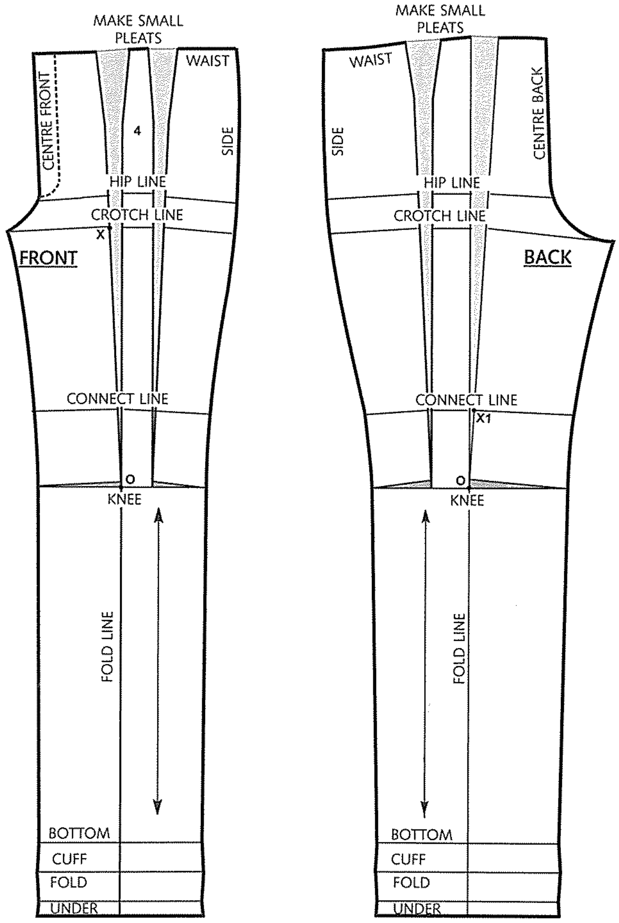
LARGE POUCH

BAGGY PANTS

WITH CUFFS




CUT AND OPEN
CUT AND OPEN
A
1.5
1.5
3
B1
B
WAIST
1
CENTRE FRONT
4
SIDE
G
HIP LINE
H
CROTCH LINE
E1
E
X
F
FRONT
I1
I
CONNECT LINE
L1
L
X1
O
KNEE
FOLD LINE
C1
C
N
BOTTOM
D1
D
C2
CUFF
D2
C3
FOLD
D3
C4
BOTTOM
D4
B
B1
B2
A2
A
1
WAIST
M
A1
SIDE
CENTRE BACK
H
HIP LINE
G
F
CROTCH LINE
X
E
E1
E2
BACK
L
L1
CONNECT LINE
I
I1
X1
CUT AND OPEN
O
KNEE
FOLD LINE
D
D1
BOTTOM
N
C
C1
D2
CUFF
C2
D3
FOLD
C3
D4
BOTTOM
C4


MAKE SMALL PLEATS
WAIST
CENTRE FRONT
4
SIDE
HIP LINE
CROTCH LINE
X
FRONT
CONNECT LINE
O
KNEE
FOLD LINE
BOTTOM
CUFF
FOLD
UNDER
MAKE SMALL PLEATS
WAIST
SIDE
CENTRE BACK
HIP LINE
CROTCH LINE
BACK
CONNECT LINE
X1
O
KNEE
FOLD LINE
BOTTOM
CUFF
FOLD
UNDER

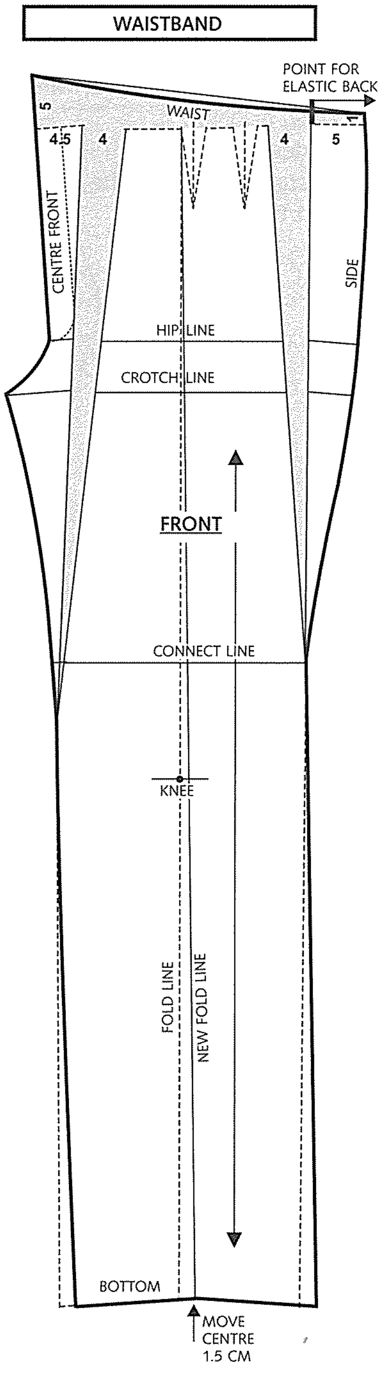
BASIC TROUSERS WITH PLEATS

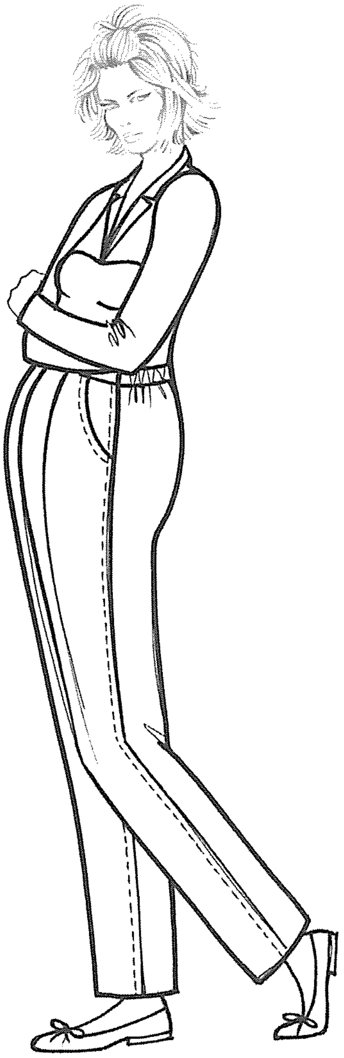
- Draw the basic trousers with darts.
- Draw two parallel lines down to the knees, 4-5 cm apart, keeping the existing darts in the centre.
- Slash the lines and the cross line at the knee.
- Open by the amount desired, depending on the fullness, as shown in the figure.

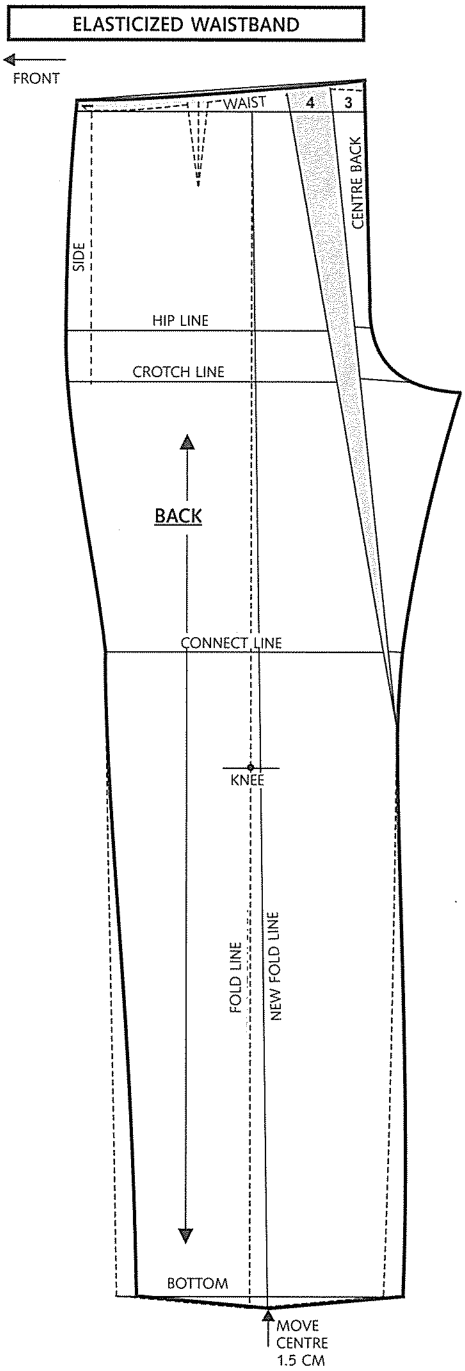
Cuffs

- Extend the hem by 2 ½ times the cuff height, drawing the shape based on the original slant.

MATERNITY PANTS


WAISTBAND
POINT FOR ELASTIC BACK
WAIST
5
4.5
4
4
5
1
CENTRE FRONT
SIDE
HIP LINE
CROTCH LINE
FRONT
CONNECT LINE
KNEE
FOLD LINE
NEW FOLD LINE
BOTTOM
MOVE CENTRE 1.5 CM

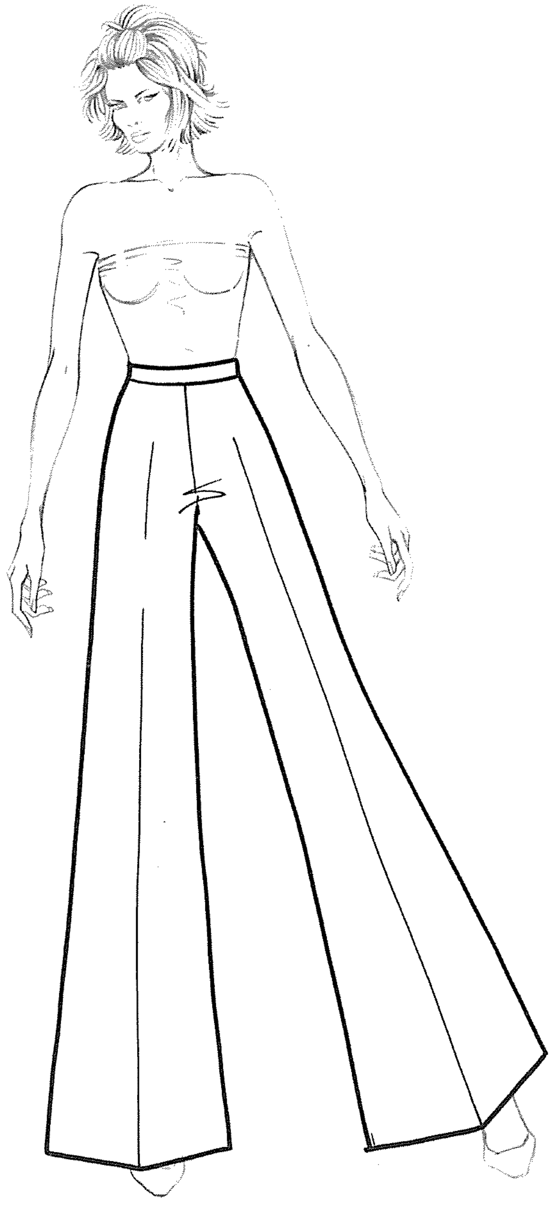



ELASTICIZED WAISTBAND
FRONT
WAIST
4
3
1
CENTRE BACK
SIDE
HIP LINE
CROTCH LINE
BACK
CONNECT LINE
KNEE
FOLD LINE
NEW FOLD LINE
BOTTOM
MOVE CENTRE 1.5 CM

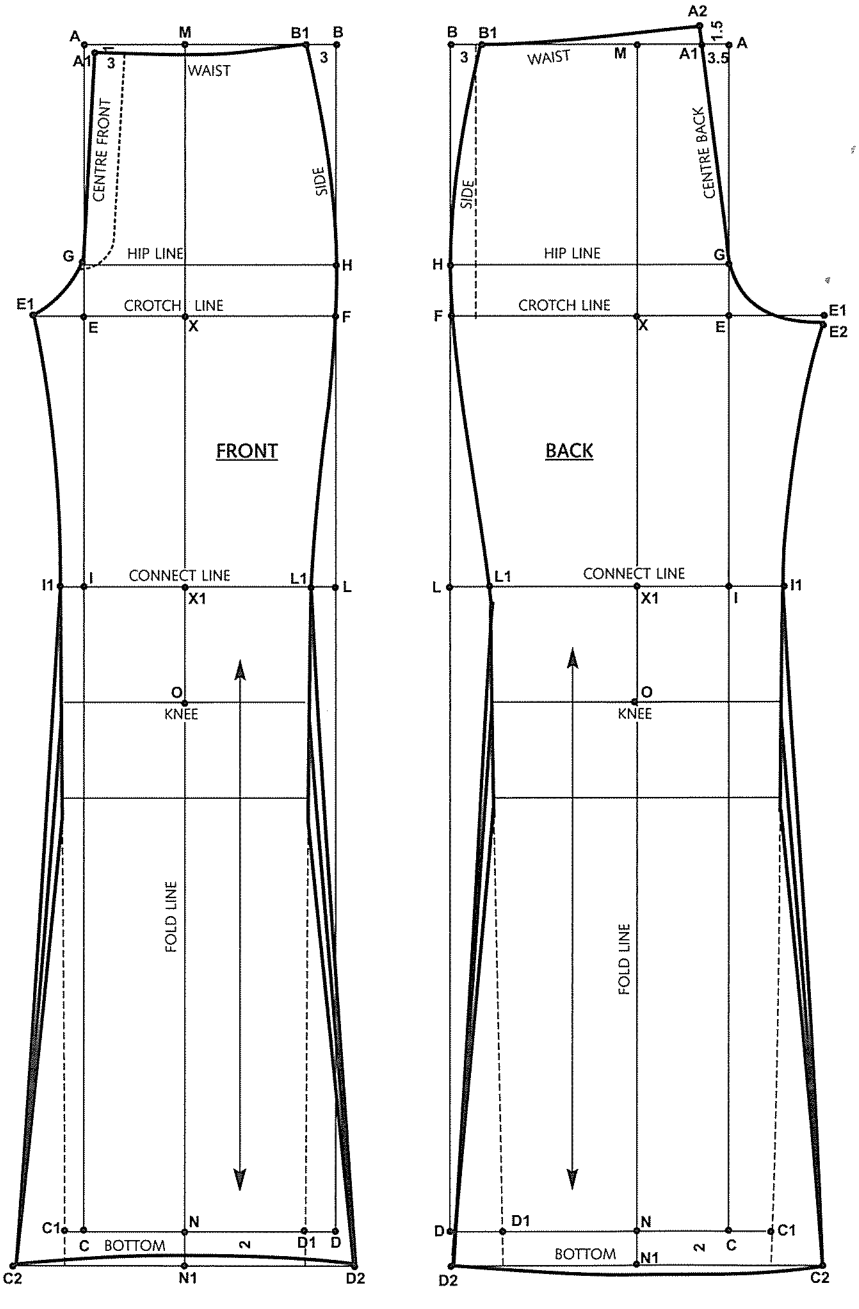
- Draw the basic trousers with desired measures and fit.
- Starting from the waist, draw two lines across the front at 4.5 cm from the centre front and 5 cm from the side seam, to the connect line.
- Slash and open at top by 4-5 cm (or as you desire).
- Raise the waist point by 5 cm on the centre front and by 1 cm on the side
- Starting from the waist, draw a line across the back at 3 cm from the centre back down to the connect line.
- Slash and open by 4-5 cm.
- Raise the waist point by 1 cm.
- Move the fold line 1.5 cm toward the centre at the bottom.
- Neatly join all the lines.
- The back waistband is elasticized.

FLARED PANTS

OR BELL-BOTTOMS

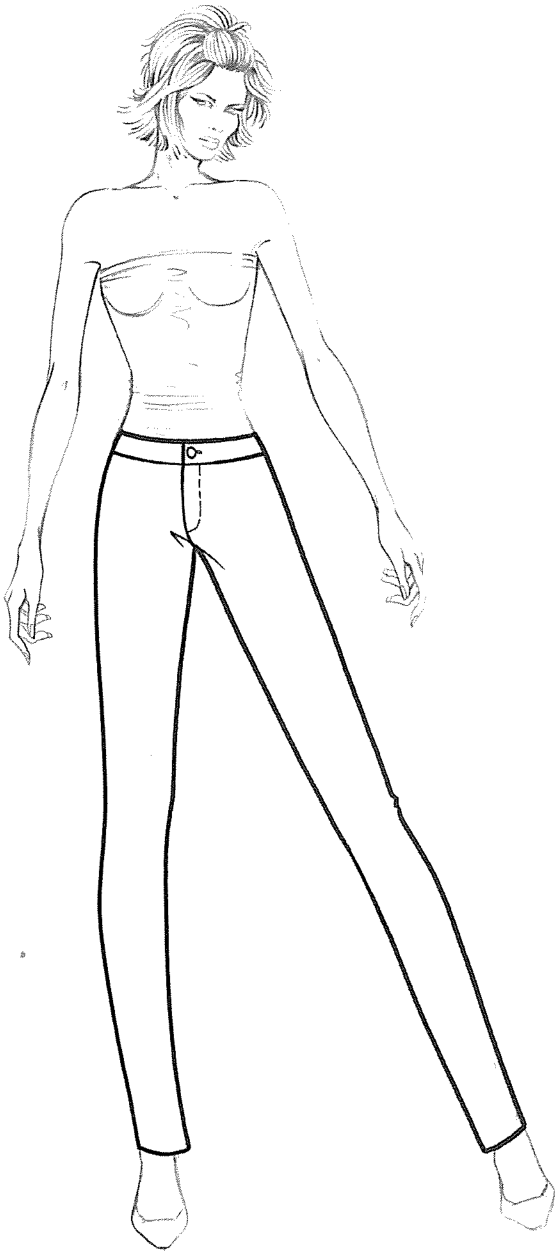


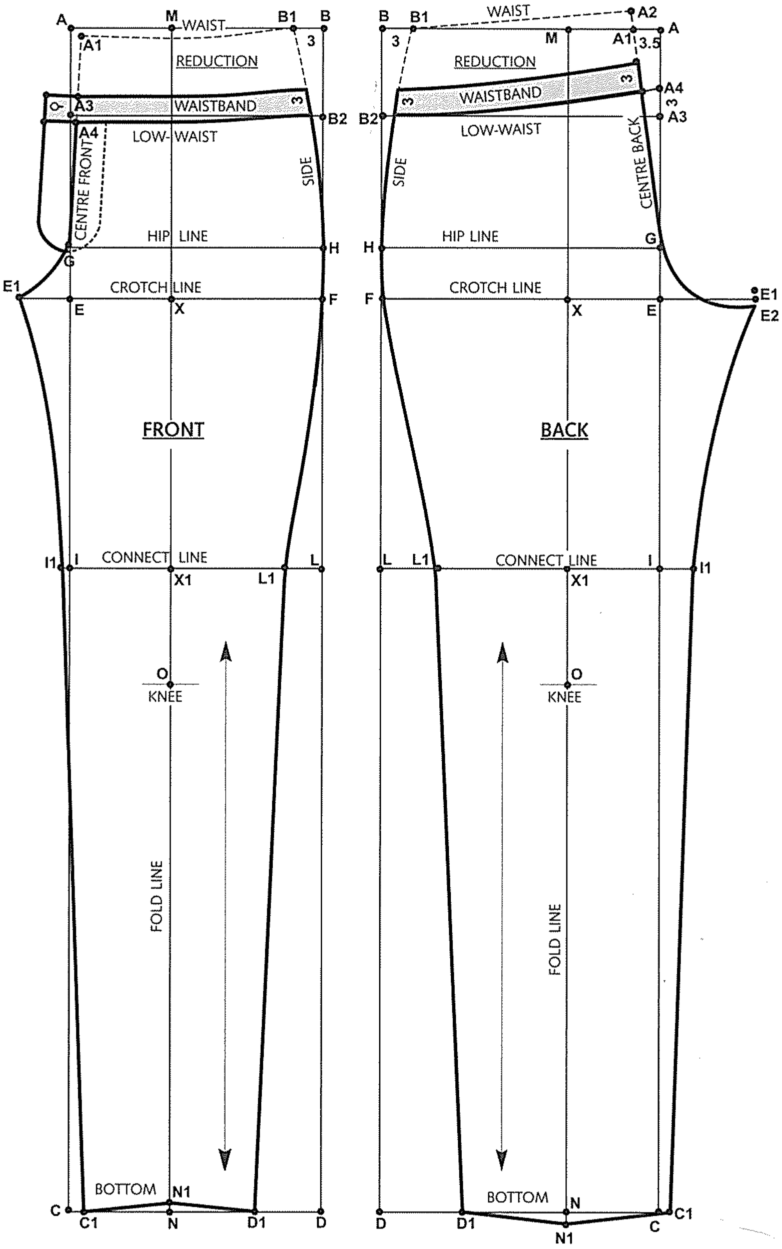
- Make the basic trousers without darts.
- Lengthen the bottom by 1-2.5 cm, depending on the type of heels worn.
- Establish the point where the leg starts to flare, whether above the knee, at the knee, or below it.
- Widen the bottom by the desired measure.
- Draw the lines joining the start and end of the flare.
- Use a curved line to correct the bottom run.



A
M
B1
B
A1
3
3
WAIST
CENTRE FRONT
SIDE
G
HIP LINE
H
E1
CROTCH LINE
E
X
F
FRONT
I1
I
CONNECT LINE
X1
L1
L
O
KNEE
FOLD LINE
C1
C
BOTTOM
N
2
D1
D
C2
N1
D2
A2
1.5
B
B1
A
3
WAIST
M
A1
3.5
CENTRE BACK
SIDE
H
HIP LINE
G
F
CROTCH LINE
X
E
E1
E2
BACK
L
L1
CONNECT LINE
X1
I
I1
O
KNEE
FOLD LINE
D
D1
N
C1
2
C
BOTTOM
N1
D2
C2

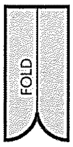
LOW-WAISTED PANTS



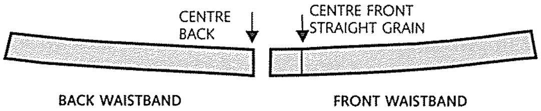

A
M
WAIST
B1
B
A1
3
REDUCTION
WAISTBAND
3
A3
B2
A4
LOW-WAIST
CENTRE FRONT
SIDE
HIP LINE
G
H
E1
CROTCH LINE
E
X
F
FRONT
I1
I
CONNECT LINE
L
X1
L1
O
KNEE
FOLD LINE
BOTTOM
N1
C
C1
N
D1
D
B
B1
WAIST
A2
A
3
M
A1
3.5
REDUCTION
3
A4
WAISTBAND
3
A3
B2
LOW-WAIST
3
CENTRE BACK
SIDE
HIP LINE
G
H
E1
F
CROTCH LINE
X
E
E2
BACK
L
L1
CONNECT LINE
I
I1
X1
O
KNEE
FOLD LINE
BOTTOM
N
C1
D
D1
N1
C

Measurements: - Hip circumf. 92 cm. - Waist circumf. 68 cm. - Hip height 20 cm. - Body rise 24 cm. - Trouser length 105 cm.

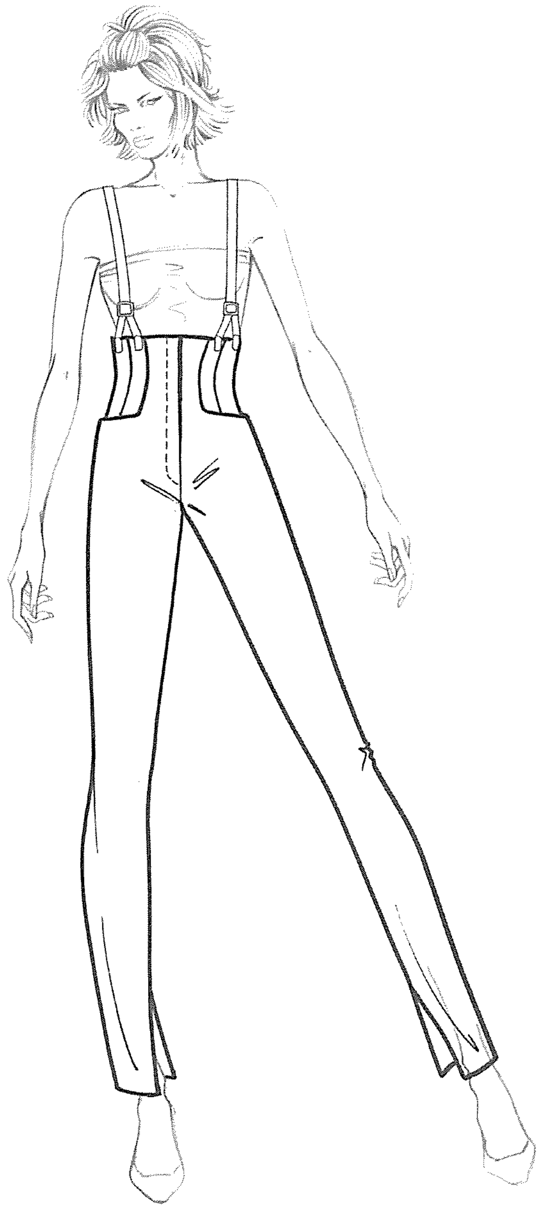
- Draw the basic trousers without darts.
- Move the front and back waist points A-A3 down by 5-8 cm, or as required by the style, and mark the point.
- Draw the lower waistline A3-B2 on front and back.
- Raise the centre back waistline A3-B2 by 1.5 + 1.5 cm for the fit.
- Drop the centre front waistline A3-A4 by 0.5 cm.
- Draw the waistband with a line parallel to the lower waistline, at desired height (e.g.: 3 cm).
- Copy the front and back waistband pieces and extend the front one by 3 cm for the button.

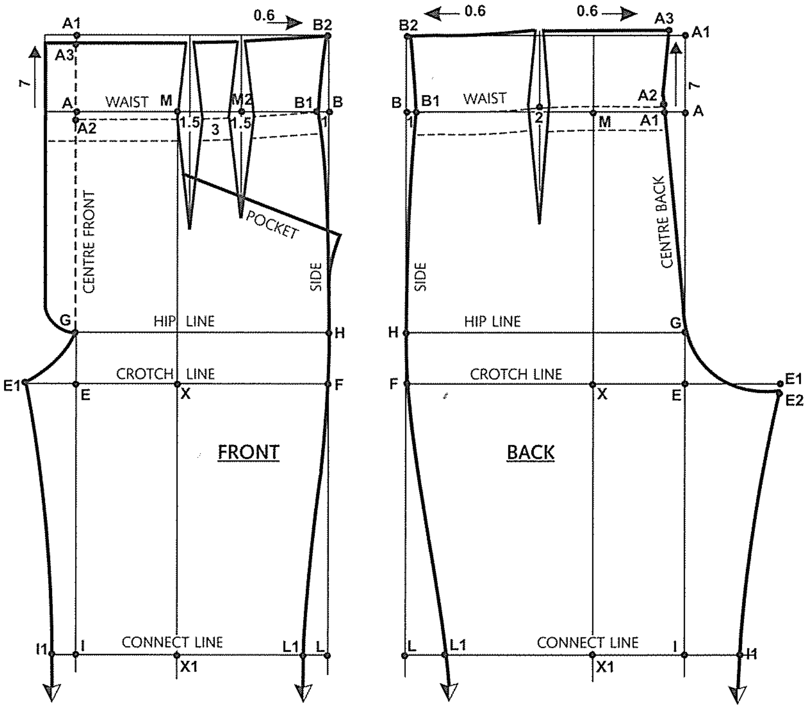


CUFF FRONT

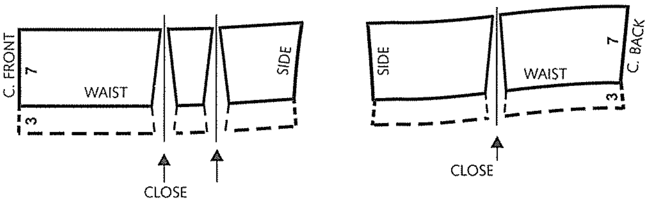

CENTRE BACK
CENTRE FRONT
STRAIGHT GRAIN
BACK WAISTBAND
FRONT WAISTBAND

HIGH-WAISTED PANTS

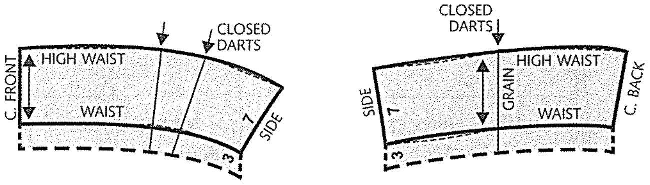




A1
A3
7
A
WAIST
M
M2
A2
1.5
3
1.5
0.6
B2
B1
B
1
CENTRE FRONT
POCKET
SIDE
G
HIP LINE
H
E1
E
CROTCH LINE
X
F
FRONT
I1
I
CONNECT LINE
X1
L1
L
0.6
B2
0.6
A3
A1
B
B1
WAIST
2
A2
7
A
1
M
A1
SIDE
CENTRE BACK
H
HIP LINE
G
F
CROTCH LINE
X
E
E1
E2
BACK
L
L1
CONNECT LINE
X1
I
I1

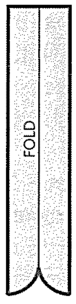


C. FRONT
7
WAIST
3
SIDE
CLOSE
SIDE
WAIST
7
C. BACK
3
CLOSE



CLOSED DARTS
C. FRONT
HIGH WAIST
WAIST
7
SIDE
3
CLOSED DARTS
SIDE
7
GRAIN
HIGH WAIST
WAIST
C. BACK
3

WAISTBAND INNER FACING

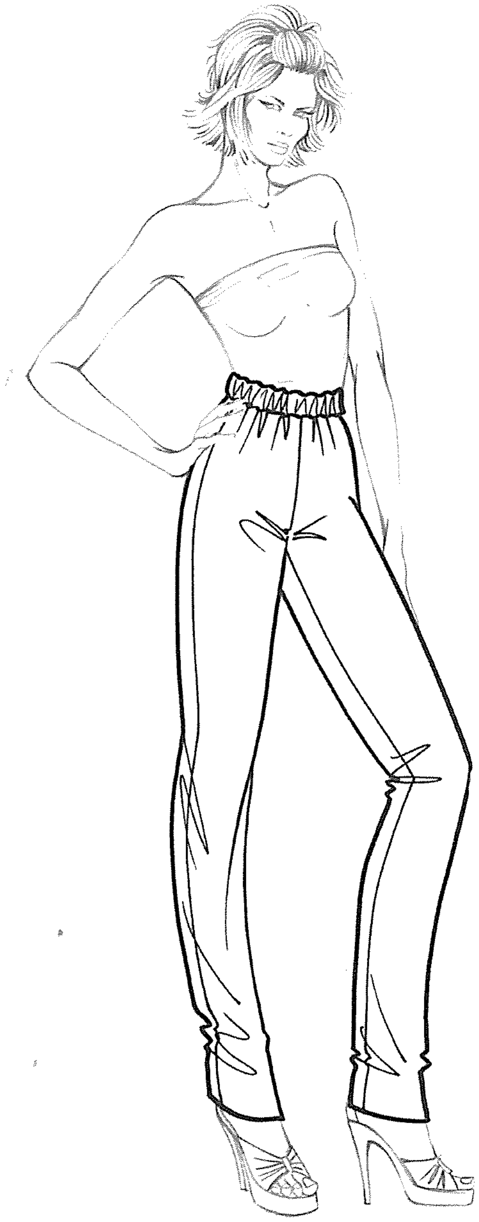


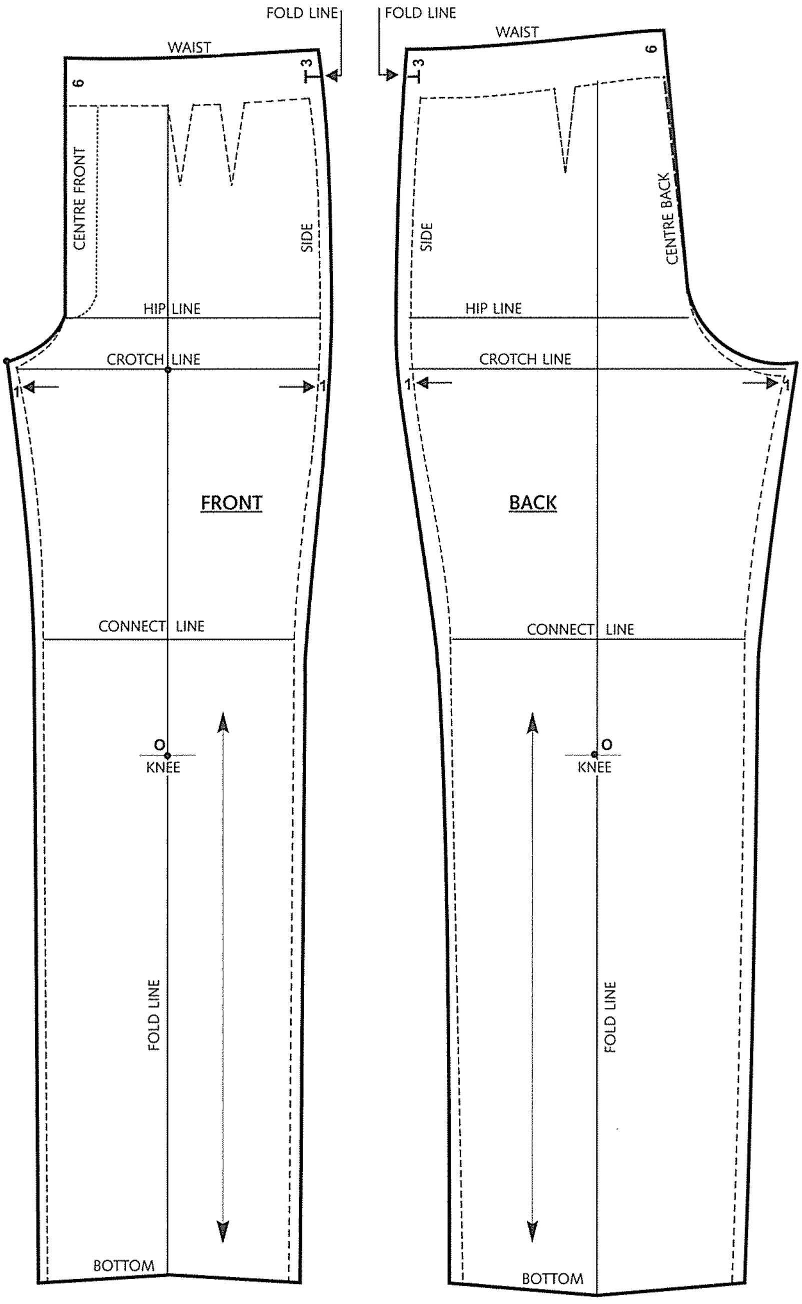
FRONT FLY

Measurements: – Hip circumf. 92 + 2-4 cm ease.
– Waist circumf. 68 + 1-2 cm ease. – Hip height 20 cm.
– Body rise 24 cm. - Trouser length 105 cm.

- Draw the basic trousers with darts.
- Raise the front and back waist points A-A1 by 5-7 cm, or as required by the style, and mark the point A3.
- Reduce the centre back rise A1-A2 to 0.5 cm.
- Draw the higher waistline front and back A3 B2, widened in the back by 1.2 cm, and by 0.6 cm in the front (or made to measure).
- Extend the central lines of the darts and make new darts in the opposite direction, on both the front and back.
- Copy the extension of the waist point, down to 3 cm below the waistline, to make the inner facing.
- Close the darts and connect accordingly.
- Draw the extension of the centre front for the zip.

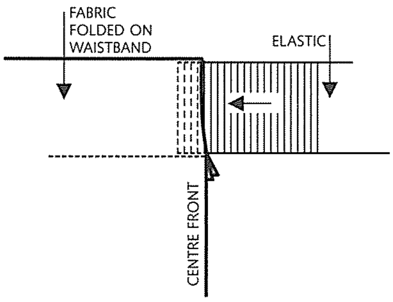
PANTS WITH ELASTICIZED WAIST



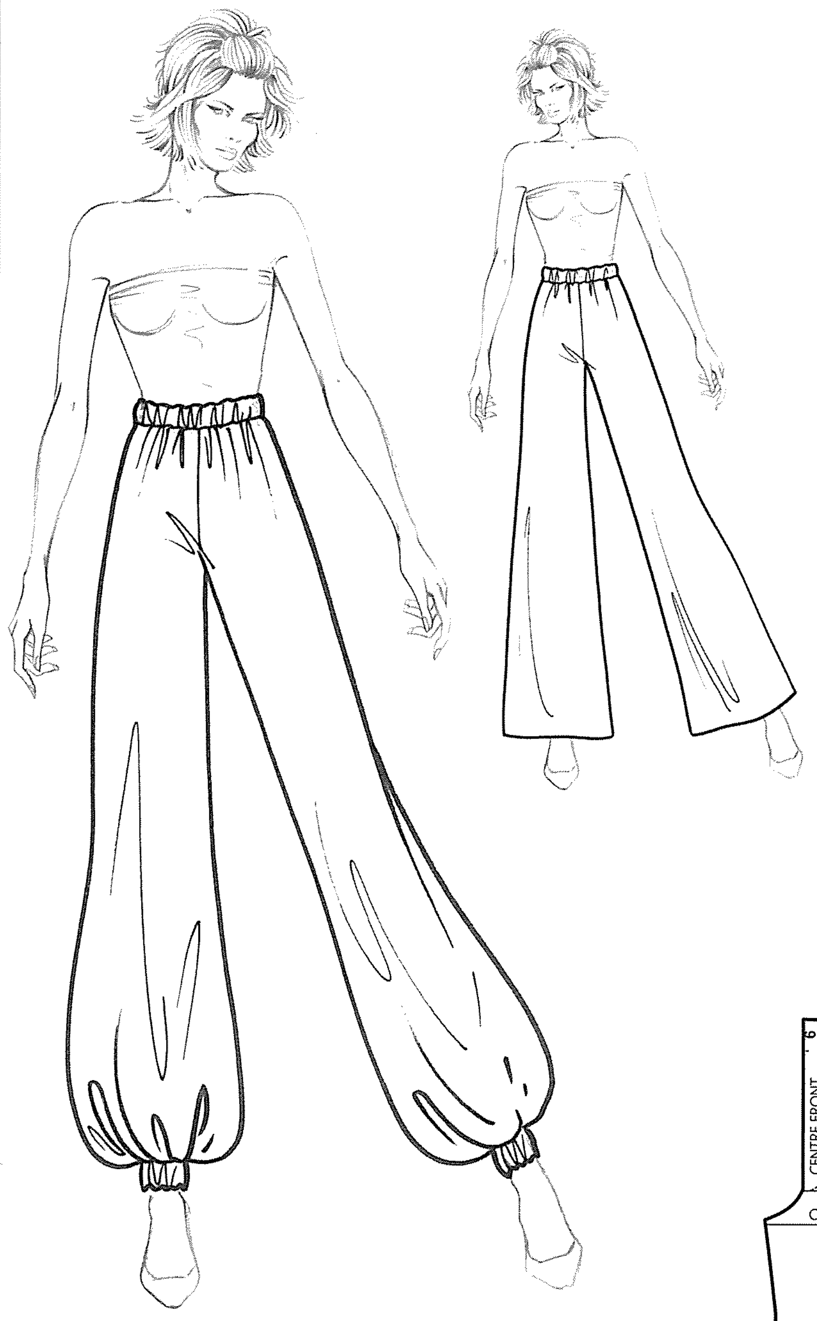

FOLD LINE
WAIST
6
3
CENTRE FRONT
SIDE
HIP LINE
CROTCH LINE
1
1
FRONT
CONNECT LINE
KNEE
FOLD LINE
BOTTOM
FOLD LINE
WAIST
3
6
SIDE
CENTRE BACK
HIP LINE
CROTCH LINE
1
1
BACK
CONNECT LINE
KNEE
FOLD LINE
BOTTOM

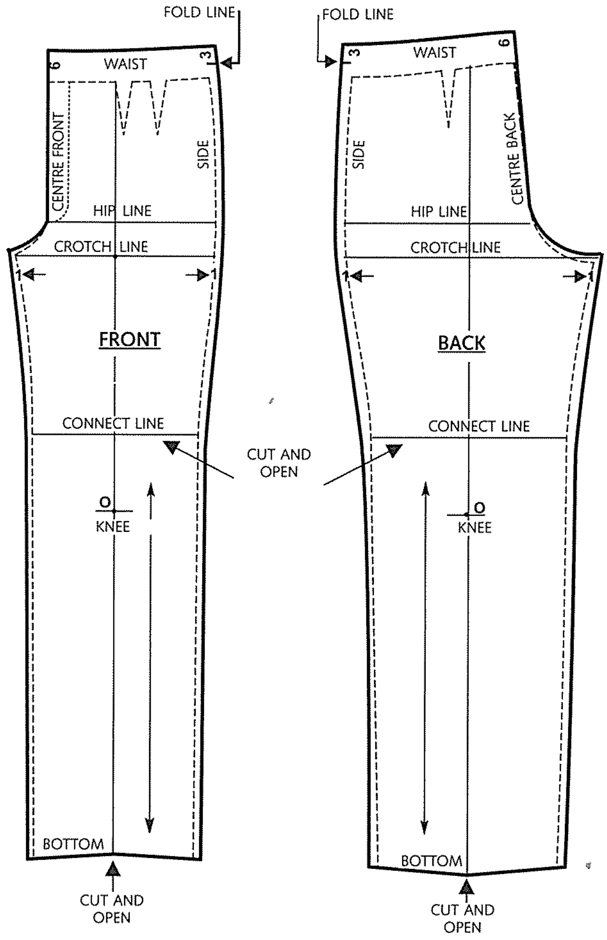
Measurements: - Hip circumf. 92 + 2-4 cm ease. - Waist circumf. 68 + 1-2 cm ease. - Hip height 20 cm. - Body rise 24 cm. - Trouser length 105 cm.

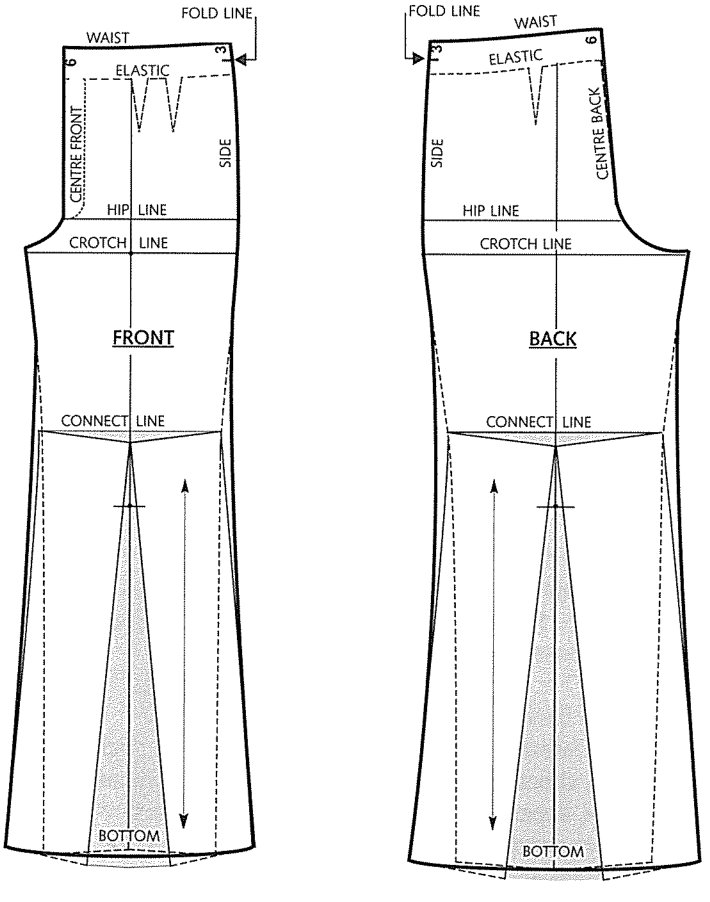
- Make the basic trousers with darts.
- Raise the waist point by 6 cm to hold an elastic 2.5 cm high and about 4 cm shorter than the waist circumference (or more, depending on the softness of the elastic).
- Change the pattern outline as shown in the figure, for greater ease and comfort in dressing and undressing.


FABRIC
FOLDED ON
WAISTBAND
ELASTIC
CENTRE FRONT

FLARED HAREM PANTS



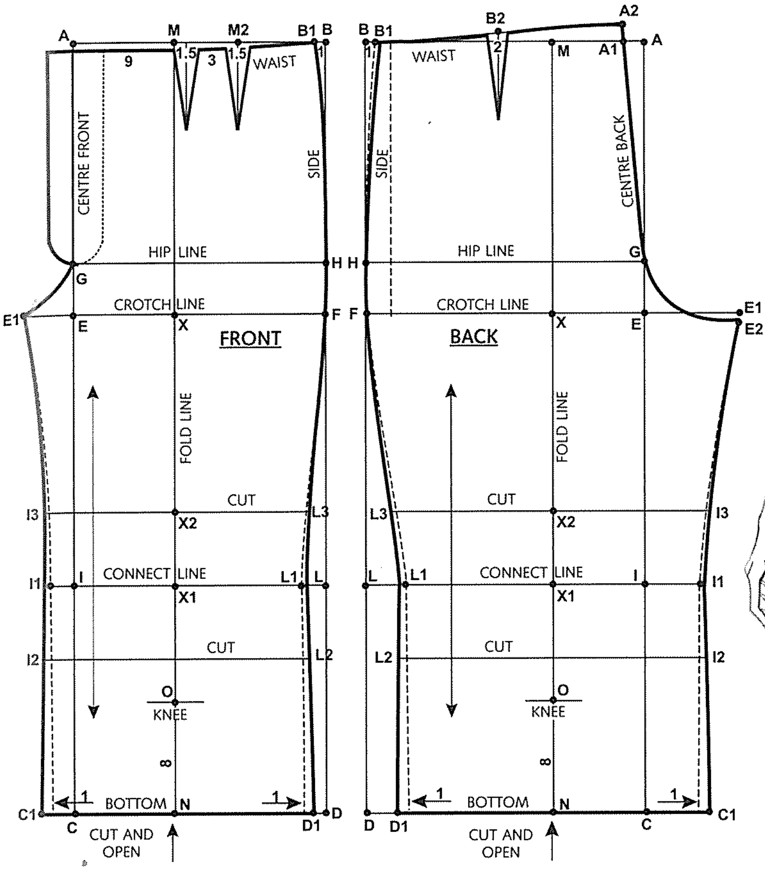

FOLD LINE
WAIST
3
6
CENTRE FRONT
SIDE
HIP LINE
CROTCH LINE
1
FRONT
CONNECT LINE
0
KNEE
BOTTOM
CUT AND OPEN
FOLD LINE
WAIST
3
6
SIDE
CENTRE BACK
HIP LINE
CROTCH LINE
1
BACK
CONNECT LINE
CUT AND OPEN
0
KNEE
BOTTOM
CUT AND OPEN


FOLD LINE
WAIST
ELASTIC
3
6
CENTRE FRONT
SIDE
HIP LINE
CROTCH LINE
FRONT
CONNECT LINE
BOTTOM
FOLD LINE
WAIST
ELASTIC
3
6
SIDE
CENTRE BACK
HIP LINE
CROTCH LINE
BACK
CONNECT LINE
BOTTOM

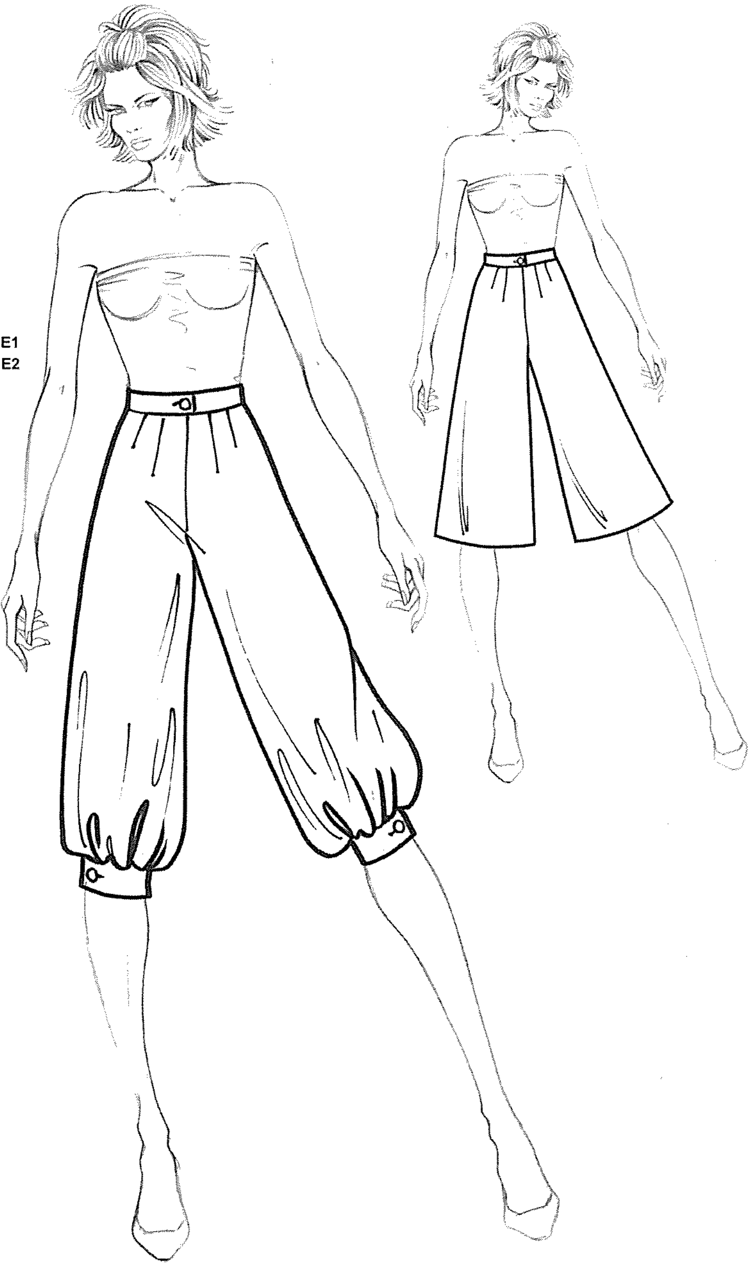
- Make the pants with elasticized waist basic block.
- Slash along the connect line and the fold line starting from bottom and extend as desired.
- Connect the bottom and the other lines accordingly.

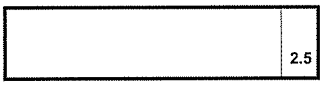
PLUS FOURS

OR KNICKERBOCKERS

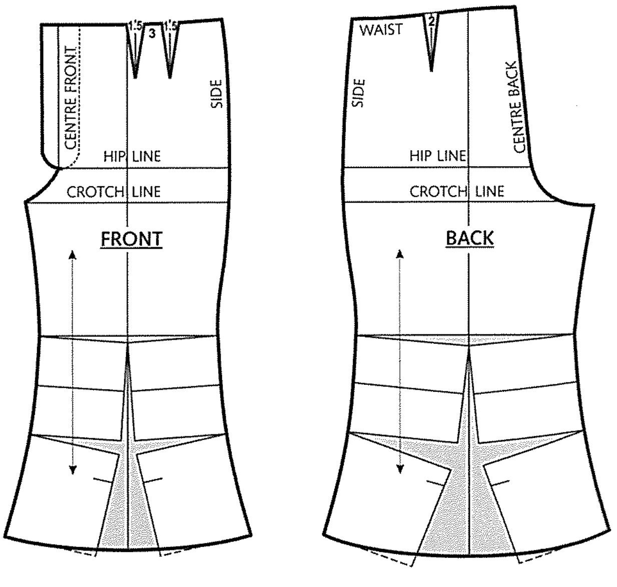


A
M
M2
B1 B
9
1.5
3
1.5
WAIST
1
CENTRE FRONT
SIDE
HIP LINE
H H
G
CROTCH LINE
F F
E1
E
X
FRONT
FOLD LINE
CUT
I3
X2
L3
I1
I
CONNECT LINE
L1
L
X1
I2
L2
O
KNEE
8
C1
C
BOTTOM
N
D1
D
CUT AND OPEN
B B1
B2
2
A2
A1
CENTRE BACK
BACK
E1
E2





KNEE BAND

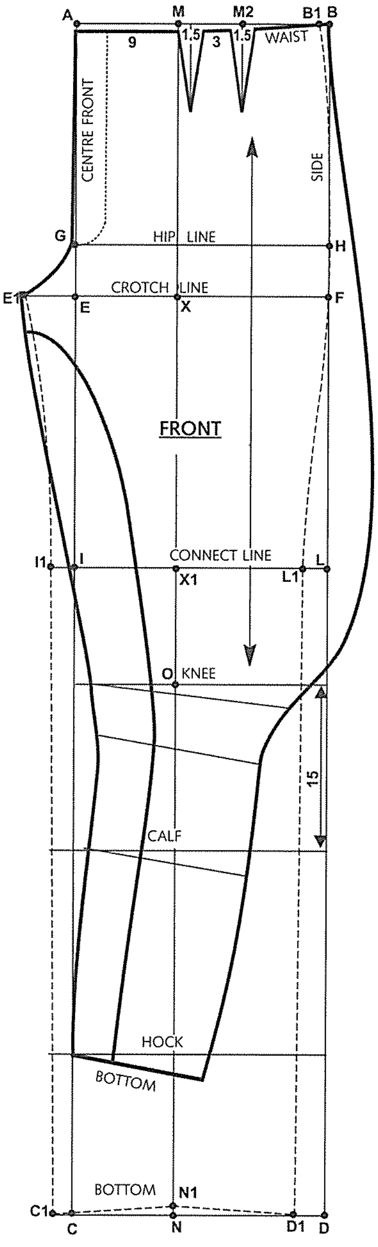


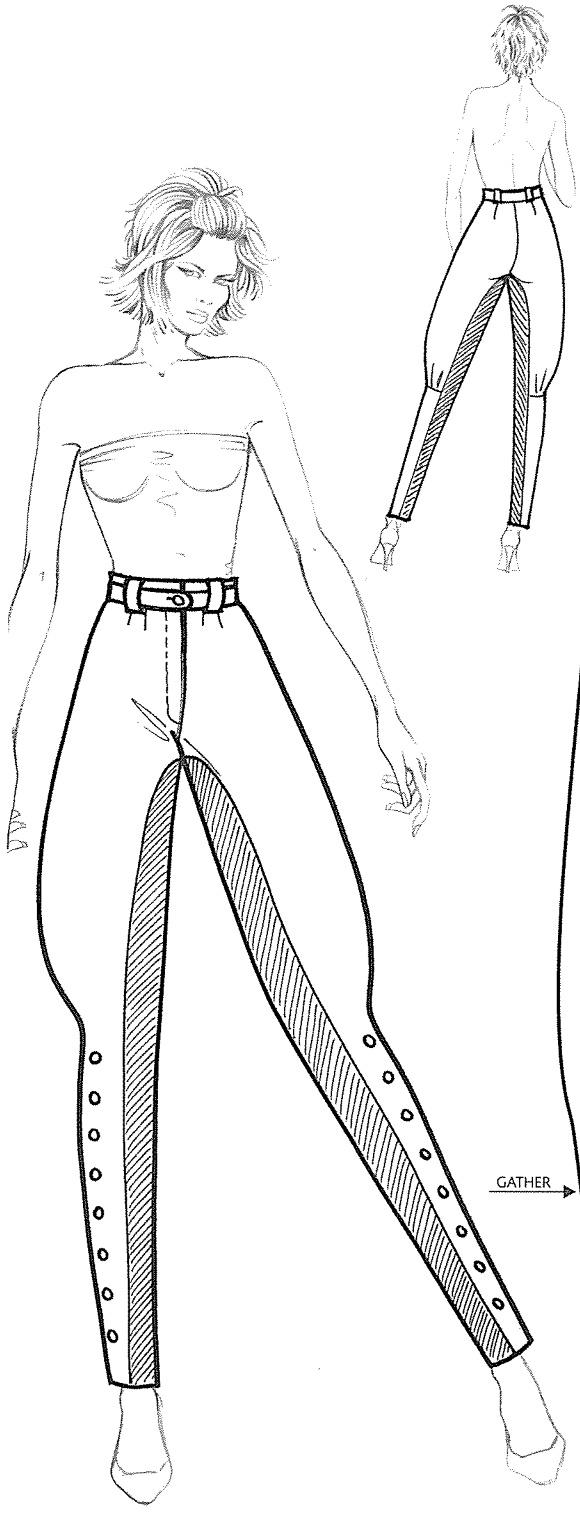
1.5
3
1.5
CENTRE FRONT
SIDE
HIP LINE
CROTCH LINE
FRONT
WAIST
2
CENTRE BACK
BACK

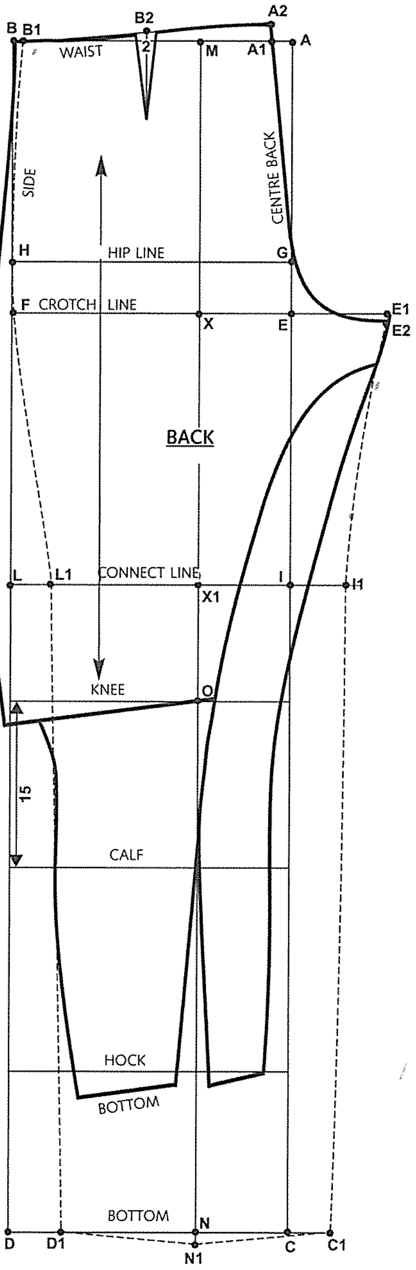
Measurements: - Hip circumf. 92 + 2-4 cm ease. - Waist circumf. 68 + 1-2 cm ease. - Hip height 20 cm. - Body rise 24 cm. - Trouser length 105 cm.

- Draw the basic trousers with darts.
- Shorten the length to 6-8 cm from the knee line.
- Widen the hemline by 1 cm per side, both in front and in back.
- Mark at 10 cm from the connect line, I2-L2 and I3-L3 above and below.
- Cut the fold line from N to X2 and the lines I2-L2 and I3-L3 and spread open as illustrated.
- Measure the part below the knee, add the 4-cm extension for the buttonhole and the button, and draw the knee band.

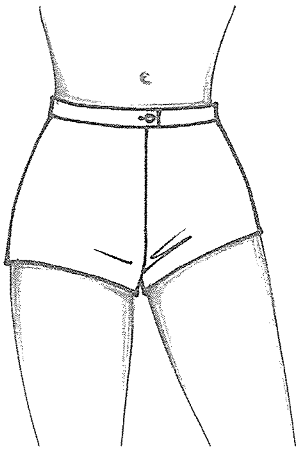
JODHPUR PANTS

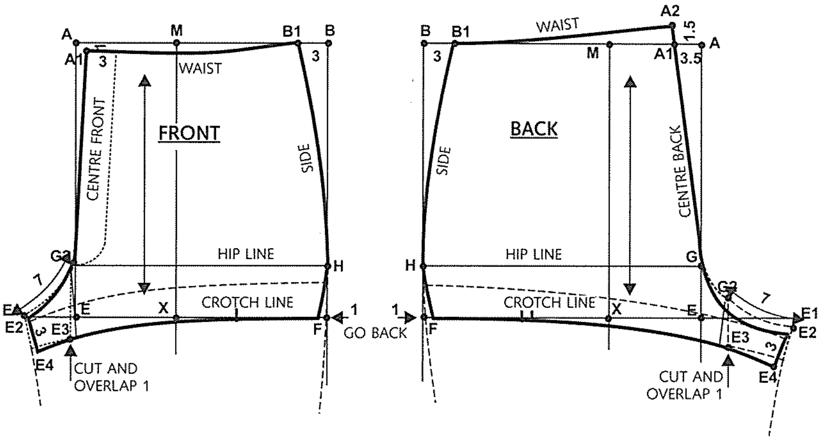

A
M
M2
B1 B
1.5
3
1.5
9
WAIST
CENTRE FRONT
SIDE
G
HIP LINE
H
E1
CROTCH LINE
E
X
F
FRONT
I1
I
CONNECT LINE
L
X1
L1
O
KNEE
15
CALF
HOCK
BOTTOM
BOTTOM
N1
C1
C
N
D1
D

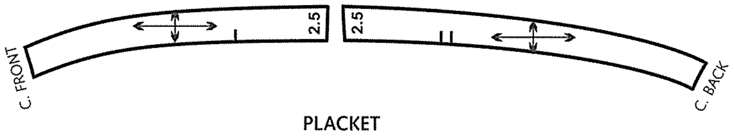



B B1
B2
A2
2
WAIST
M
A1
A
SIDE
CENTRE BACK
H
HIP LINE
G
F
CROTCH LINE
X
E
E1
E2
BACK
L
L1
CONNECT LINE
I
I1
X1
GATHER
KNEE
O
15
CALF
HOCK
BOTTOM
BOTTOM
N
D
D1
N1
C
C1

SHORTS PANTS AND SHORT SHORTS

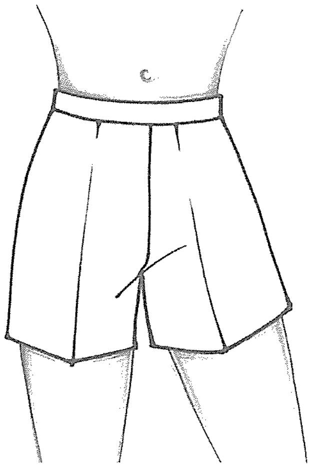


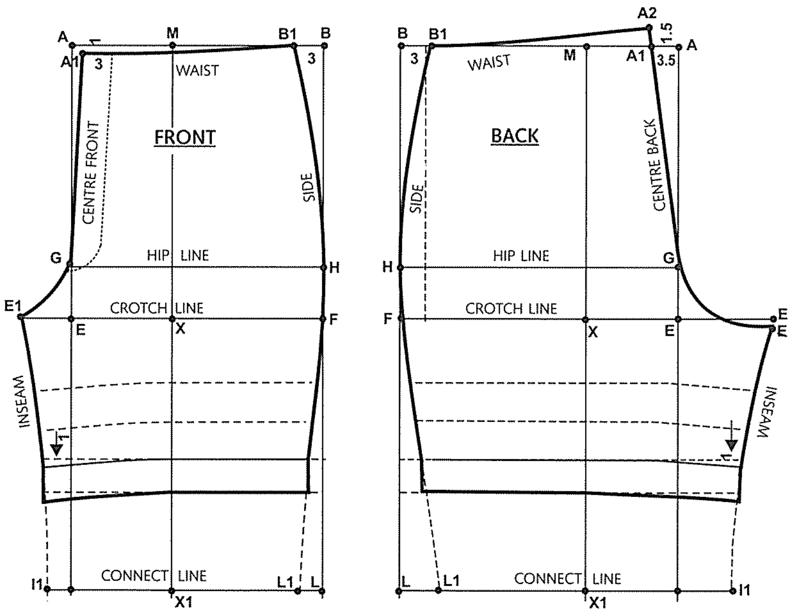

A
M
B1
B
A1
3
WAIST
3
FRONT
CENTRE FRONT
SIDE
G2
HIP LINE
H
7
E1
E
X
CROTCH LINE
E2
3
E3
F
1
GO BACK
E4
CUT AND OVERLAP 1
B
B1
WAIST
A2
1.5
A
M
A1
3.5
3
BACK
SIDE
CENTRE BACK
H
HIP LINE
G
G2
7
CROTCH LINE
X
E
E1
1
F
E2
E3
3
CUT AND OVERLAP 1
E4


C. FRONT
I
2.5
2.5
I I
C. BACK
PLACKET

SHORT SHORTS

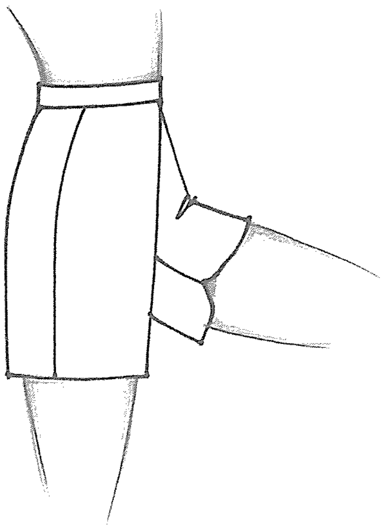
- Make the basic trousers without darts.
- At 7 cm from the tip of the crotch line, draw the vertical G2-E3.
- Slash along the line from the point E2 and close 1 cm overlapping the parts.
- Move the point F 1 cm inwards.
- Make the extension for the hemline, or draw the hem facing as shown in the figure.
- Correct the curves.




A
M
B1
B
A1
3
WAIST
3
FRONT
CENTRE FRONT
SIDE
G
HIP LINE
H
E1
CROTCH LINE
E
X
F
INSEAM
1
I1
CONNECT LINE
X1
L1
L
B
B1
A2
1.5
A
3
WAIST
M
A1
3.5
BACK
SIDE
CENTRE BACK
H
HIP LINE
G
F
CROTCH LINE
X
E
E1
E2
INSEAM
1
L
L1
CONNECT LINE
X1
I1

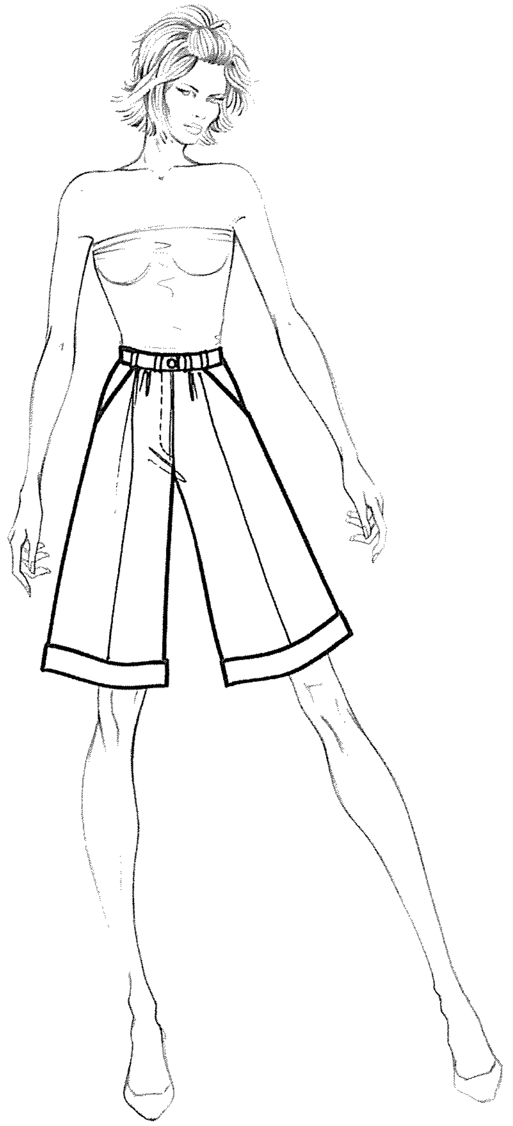
SHORTS PANTS

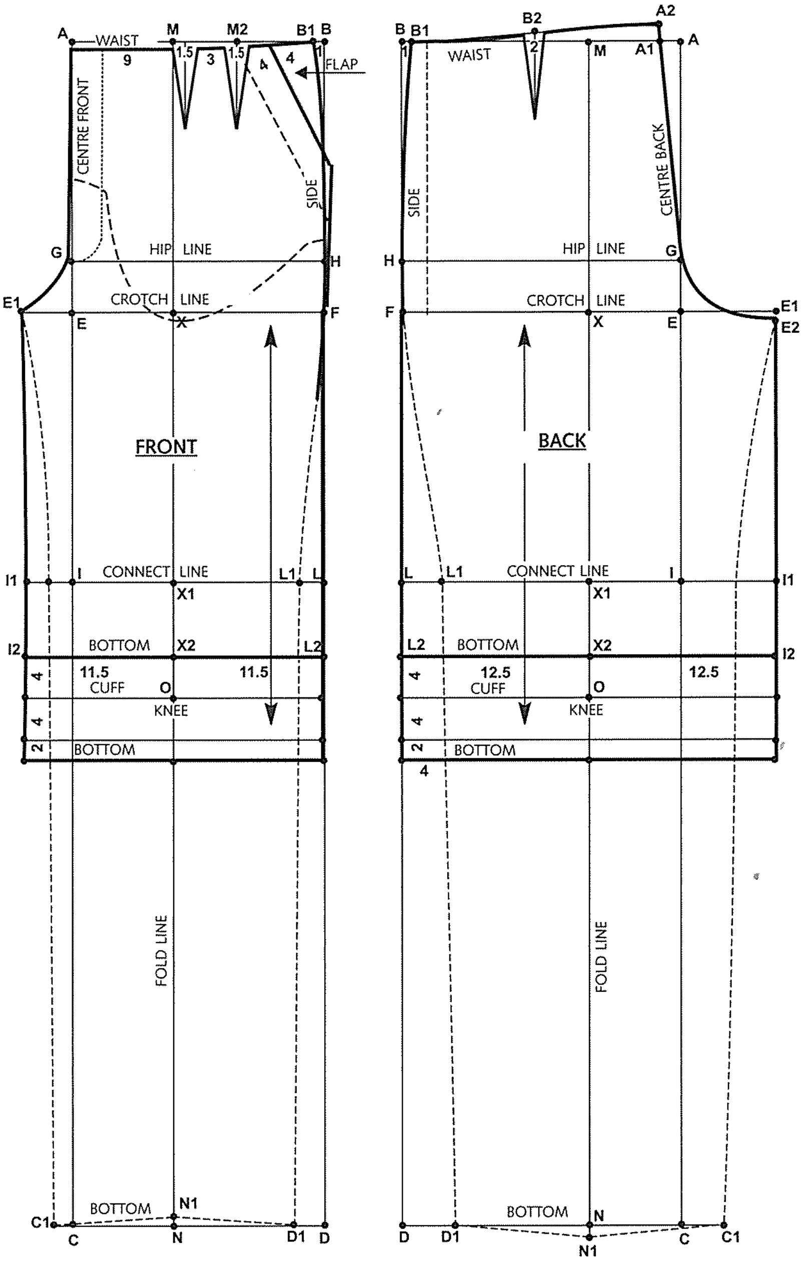
- Make the basic trousers without darts and applying the desired length.
- Move the bottom edge of the front and back inseam in by 0.6 cm and drop down 1 cm.
- Move the bottom edge of the front and back side seams in 1 cm.
- Make the extension for the hem and connect the curves.



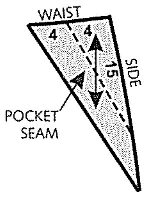
Note: *To prevent the formation of a hollow on the inner part of the leg, add 1 cm to the inseam-hem. This ensures that the hem meets the curved area of the inseam with an opening more like a right angle (as shown in the pattern).*

BERMUDAS

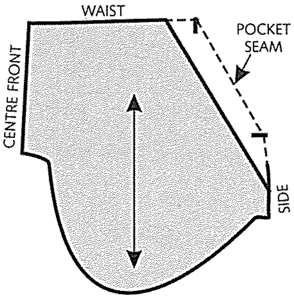



A
WAIST
M
M2
B1 B
9
1.5
3
1.5
4
4
1
FLAP
CENTRE FRONT
SIDE
G
HIP LINE
H
E1
CROTCH LINE
E
X
F
FRONT
I1
I
CONNECT LINE
L1
L
X1
I2
BOTTOM
X2
L2
4
11.5
CUFF
O
11.5
4
KNEE
2
BOTTOM
FOLD LINE
C1
BOTTOM
N1
C
N
D1
D
B B1
B2
A2
1
2
WAIST
M
A1
A
CENTRE BACK
SIDE
H
HIP LINE
G
F
CROTCH LINE
X
E
E1
E2
BACK
L
L1
CONNECT LINE
I
I1
X1
L2
BOTTOM
X2
I2
4
12.5
CUFF
O
12.5
4
KNEE
2
BOTTOM
4
FOLD LINE
BOTTOM
N
D
D1
N1
C
C1

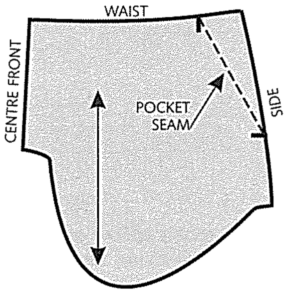
- Make the basic trousers with darts.
- Draw the desired length above the knee X2.
- Front X2-L2, 11.5 cm, or as desired.
- Front X2-I2, like X2-L2.
- Back X2-L2, 1 cm wider than the front (12.5 cm).
- Back X2-I2, like X2-L2.
- Make the extension for the cuff.
- Correct the hemline.


WAIST
4
4
15
SIDE
POCKET
SEAM

FABRIC FLAP


WAIST
POCKET
SEAM
CENTRE FRONT
SIDE

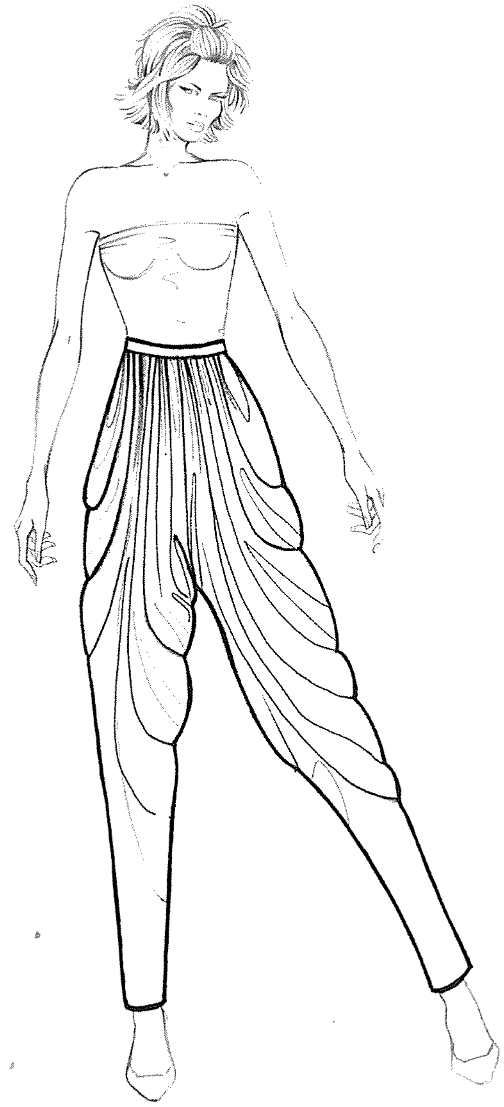
SMALL POCKET POUCH

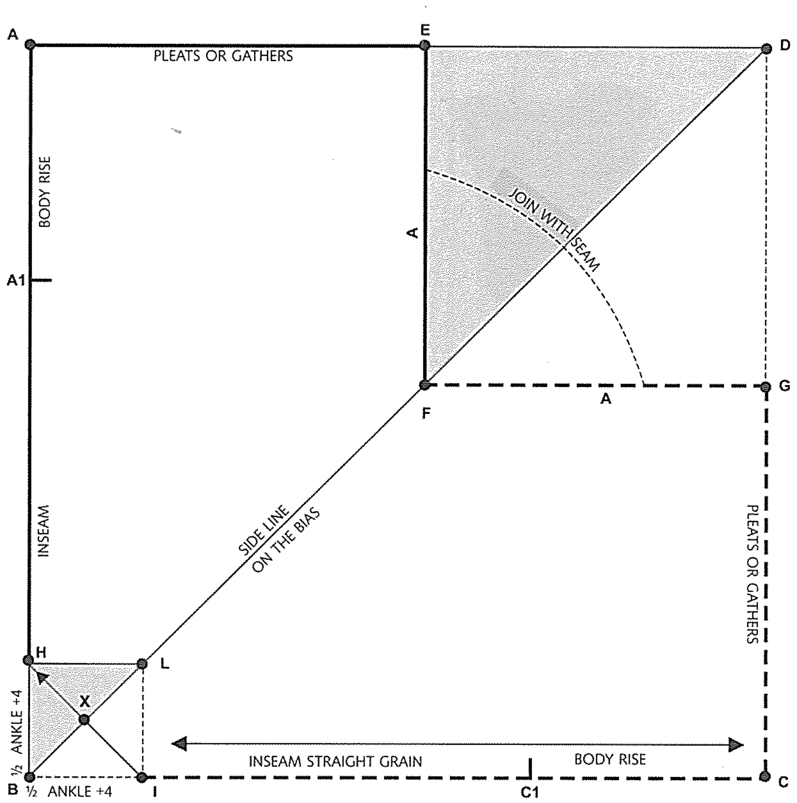

WAIST
CENTRE FRONT
POCKET
SEAM
SIDE

LARGE POCKET POUCH

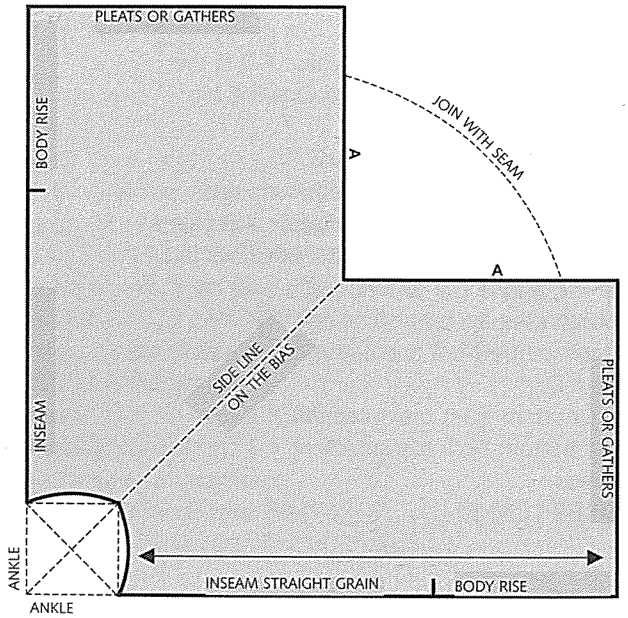
TURKISH

ORIENTAL STYLE DRAPED GEOMETRIC PANTS

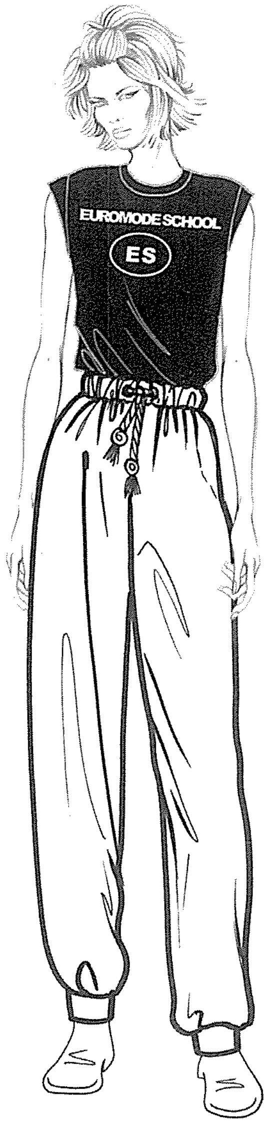


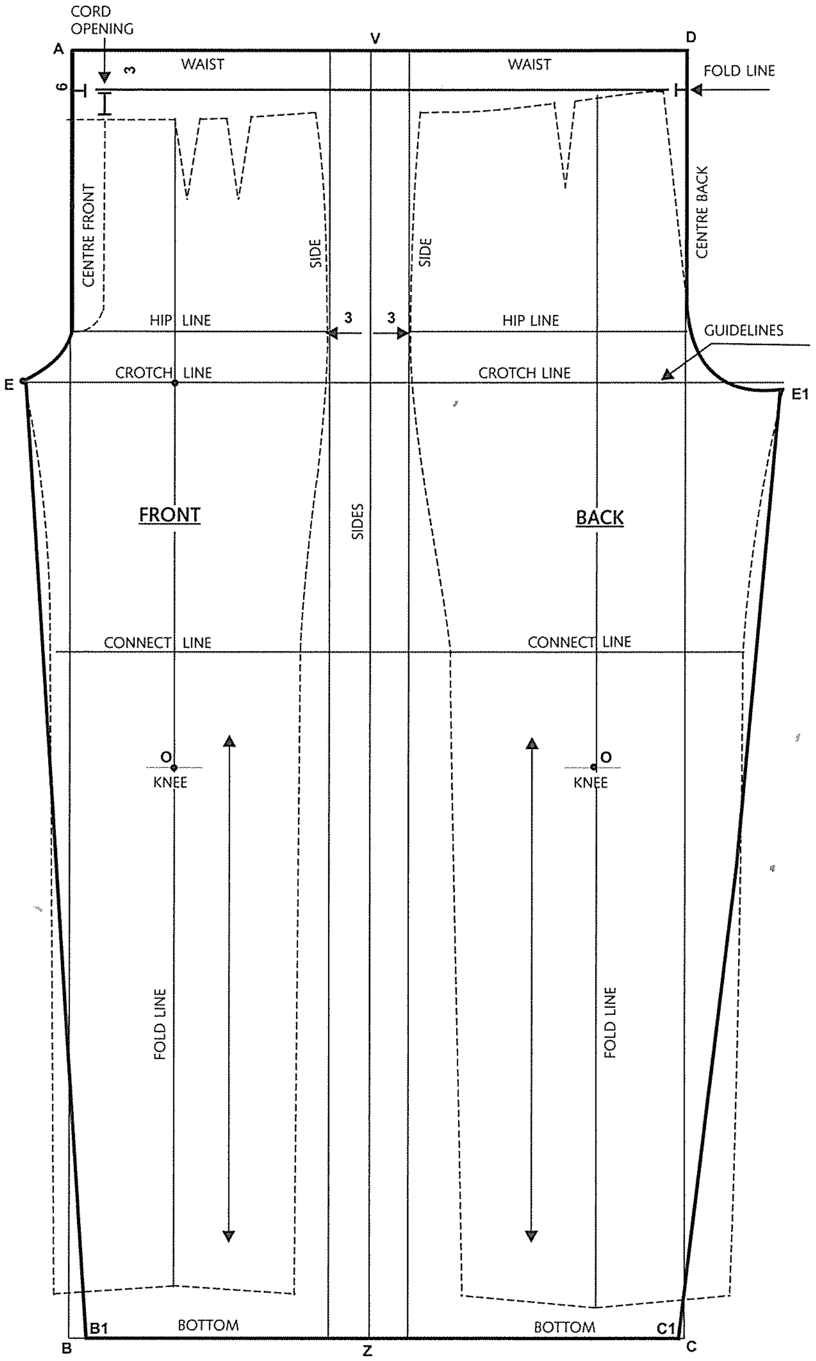

A
E
D
PLEATS OR GATHERS
BODY RISE
A1
A
JOIN WITH SEAM
G
A
F
INSEAM
SIDE LINE ON THE BIAS
PLEATS OR GATHERS
H
L
X
½ ANKLE +4
INSEAM STRAIGHT GRAIN
BODY RISE
B ½ ANKLE +4
I
C1
C

- Draw the right angle A-B-C.
- B-H equals circumference ankle + 2-4 cm.
- B-I like B-H.
- H-A1 inseam.
  A1-A Body rise + 4 or 5 cm (e.g.: 24 + 5 = 29 cm).
- I-C1 like H-A1.
- C1-C like A1-A.
- C-D parallel and equal to B-A.
- A-D parallel and equal to B-C.
- Draw the diagonal B-D (internal leg fold line).
- Laying the internal leg fold line on double fabric.

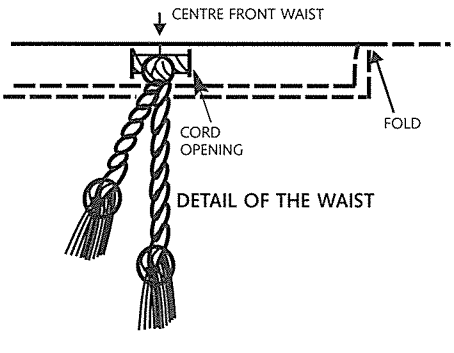

PLEATS OR GATHERS
BODY RISE
A
JOIN WITH SEAM
A
SIDE LINE ON THE BIAS
INSEAM
PLEATS OR GATHERS
ANKLE
INSEAM STRAIGHT GRAIN
BODY RISE
ANKLE

BASIC DRAWSTRING PANTS BLOCK

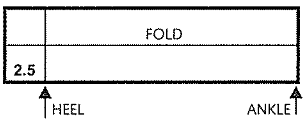

EUROMODE SCHOOL
ES


CORD OPENING
A
V
D
WAIST
WAIST
FOLD LINE
6
3
CENTRE FRONT
SIDE
SIDE
CENTRE BACK
HIP LINE
3
3
HIP LINE
GUIDELINES
E
CROTCH LINE
CROTCH LINE
E1
FRONT
SIDES
BACK
CONNECT LINE
CONNECT LINE
O
KNEE
O
KNEE
FOLD LINE
FOLD LINE
B1
BOTTOM
BOTTOM
C1
B
Z
C

- Draw a rectangle A-B-C-D, where A-B is the trousers length + 6 cm and A-D is the hip circumference + 6 cm.
- A-V equals half A-D. Draw V-Z.
- Position the pants block in this rectangle, taking the crotch line as our guide, keeping a distance of 3 cm between the side lines and the V-Z line, and a distance of 3-3.50 cm between the back waistline and A-D.
- Extend centre front and centre back lines to the line A-D.
- Z-B1 bottom front measurement + 3 cm.
- Z-C1 bottom back measurement + 3 cm, for fullness.
- Add E-B1 and E1-C1.


CENTRE FRONT WAIST
CORD OPENING
FOLD

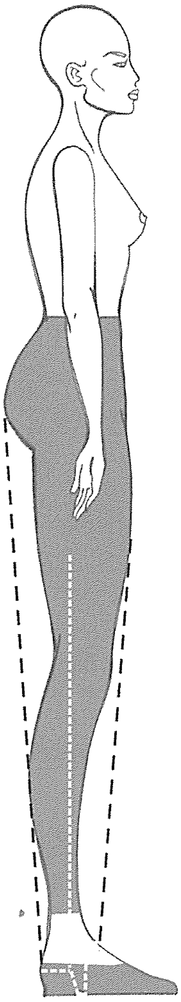
DETAIL OF THE WAIST

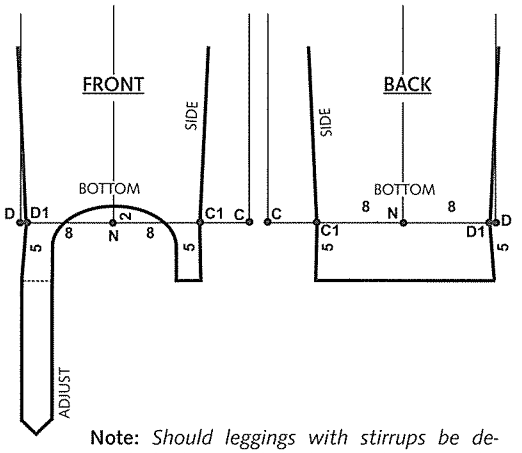

FOLD
2.5
HEEL
ANKLE

ANKLE BAND

Note: *The pattern can be laid out as is or separating the back from the front, in which case the side seam is needed for the zipper or other.*

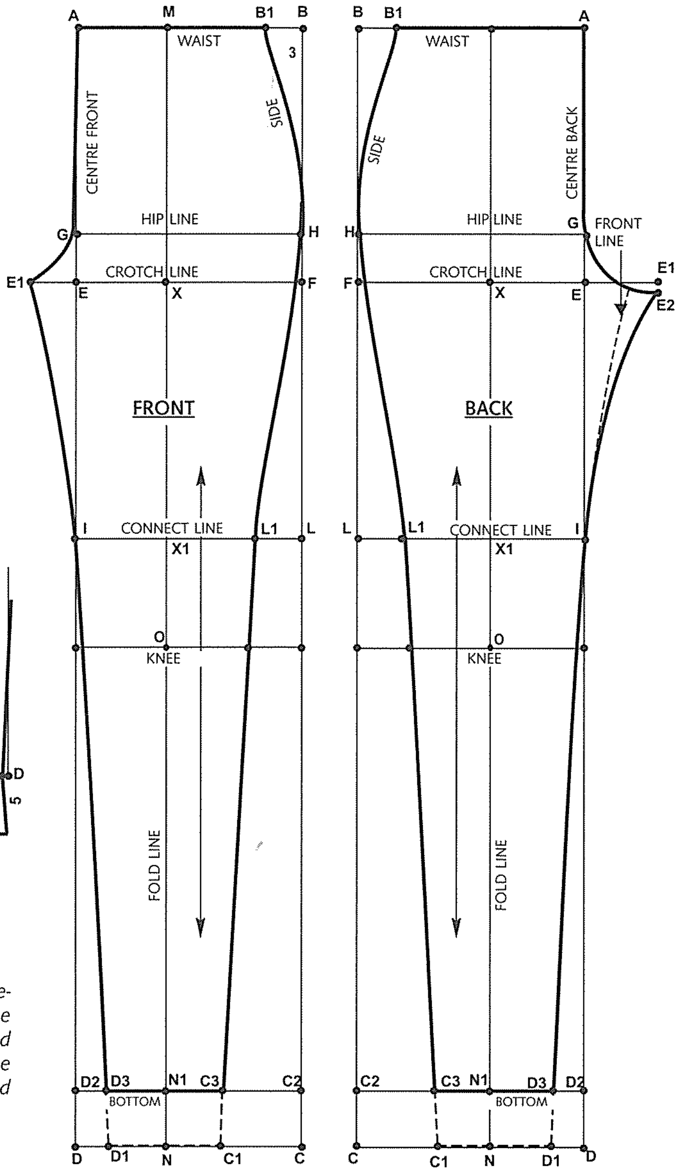
BASIC LEGGINGS BLOCK





FRONT
SIDE
BOTTOM
D
D1
8
N
8
2
C1
C
5
5
ADJUST
BACK
SIDE
BOTTOM
8
N
8
C
C1
5
D1
D
5

Note: *Should leggings with stirrups be desired, the knee and the bottom hem must be made wider, and in the front the rounded shape must be drawn, along with, in the back, the extension for the heel, illustrated above.*



A
M
B1
B
WAIST
3
CENTRE FRONT
SIDE
HIP LINE
G
H
CROTCH LINE
E1
E
X
F
FRONT
CONNECT LINE
I
L1
L
X1
O
KNEE
FOLD LINE
D2
D3
N1
C3
C2
BOTTOM
D
D1
N
C1
C
B
B1
A
WAIST
SIDE
CENTRE BACK
HIP LINE
H
G
FRONT LINE
E1
E2
CROTCH LINE
F
X
E
BACK
L
L1
CONNECT LINE
I
X1
O
KNEE
FOLD LINE
C2
C3
N1
D3
D2
BOTTOM
C
C1
N
D1
D

Size S measurements: Hip circumference 92 cm. – Waist circumference 68 cm. – Hip height 20 cm. – Body rise 24 cm. - Trouser length 105 cm.

Front

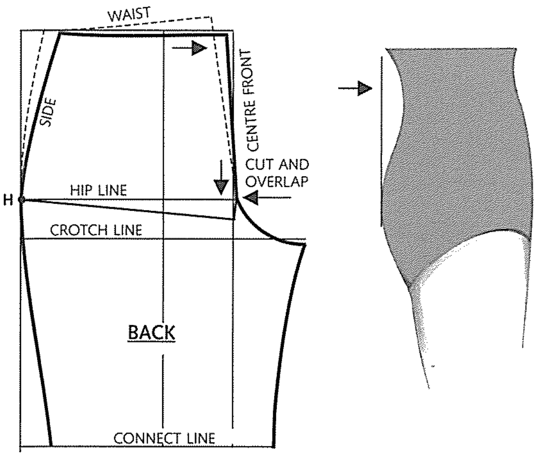
- Draw a rectangle A-B-C-D, with:
- A-B equal to ¼ Hip circumf. minus 1-2 cm
  (e.g.: 92: 4 = 23 - 2 = 21 cm).
- B-C = Total length (e.g.: 105 cm).
- A-E equals the Body rise minus 1 cm (e.g.: 24 - 1 = 23 cm).
- B-F like A-E.
- E-E1 equals $1/_{16}$ of the hip circumference minus 2 cm
  (e.g.: 92: 16 = 5.7 - 2 = 3.7 cm).
- A-G the measurement of the Hip height minus 1 cm
  (e.g.: 20 - 1 = 19 cm).
- Draw G-H (Hips).
- EI is like AE.
- Draw I-L.
- E1-X is half of E1-F.
- Draw M-N intersecting at X, and write FOLD LINE and STRAIGHT OF GRAIN
- M-O Knee height (e.g.: 60 cm).
- A-B1 is ¼ the Waist circumference less 0.5 cm
  (e.g. 68: 4 = 17 - 0.5 = 16.5 cm).
- X1-L1 and X1-I1 is 8 cm (THIGH).
- N-N1 equals 5 cm (or as desired).
- N1-C3 ¼ - 0.5 (ANKLE)
  (e.g.: 22: 4 = 5.5 - 0.5 = 5 cm (or as desired).
- N1-D3 is like N1-C3.
- Draw C3-N1-D3 (BOTTOM).
- Draw E1-G-A.
- Draw E1-I-C2 accordingly.
- Draw B1-A and write WAIST.
- Draw the curved B1-H-F-L1-C3 run.

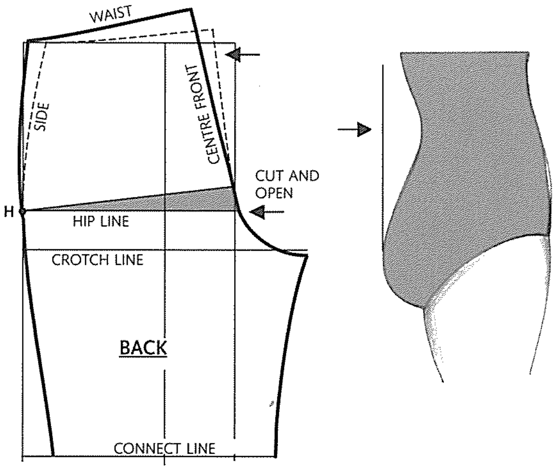
Back

Copy exactly the basics for the front, only changing the Crotch Length.

- E-E1 = $1/_{16}$ the circumference of the hips + 1 cm
  (e.g.: 92: 16 = 5.7 + 1 = 6.7 cm).

CORRECTING FIGURE PROBLEMS FOR PANTS


WAIST
SIDE
CENTRE FRONT
CUT AND OVERLAP
H
HIP LINE
CROTCH LINE
BACK
CONNECT LINE

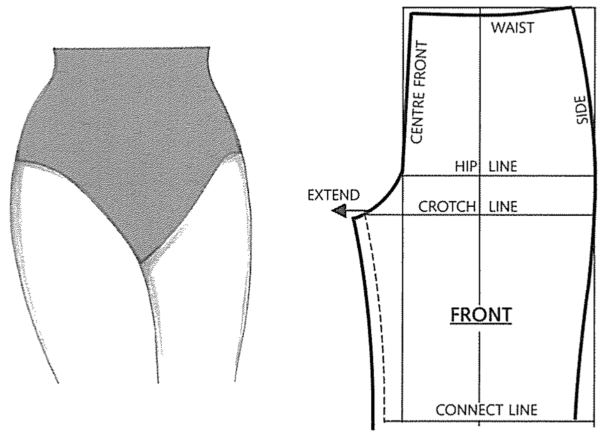

WAIST
SIDE
CENTRE FRONT
CUT AND OPEN
H
HIP LINE
CROTCH LINE
BACK
CONNECT LINE

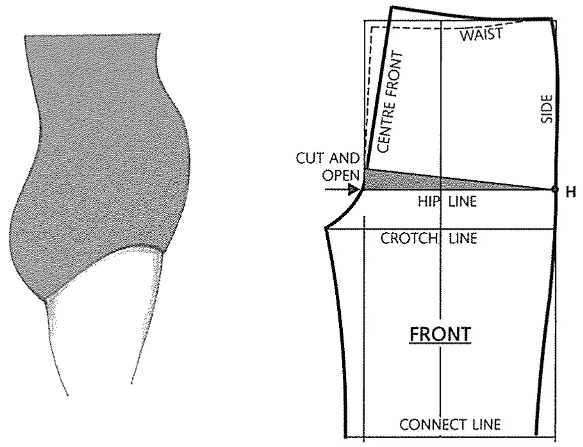
FLAT BOTTOM

- Cut the pattern along the hip line, starting from the centre back, and rotate the upper part as needed, pivoting on vertex H and overlapping the lower part.
- Double-check the measurements and connect all the lines nicely.

FULL BOTTOM

- Cut the pattern along the hip line, starting from the centre back, and rotate the top part upwards, opening to the desired measure, pivoting on vertex H.
- Lengthen the tip of the crotch by 1-1.5 cm; check and connect all the lines nicely.


WAIST
CENTRE FRONT
SIDE
HIP LINE
EXTEND
CROTCH LINE
FRONT
CONNECT LINE

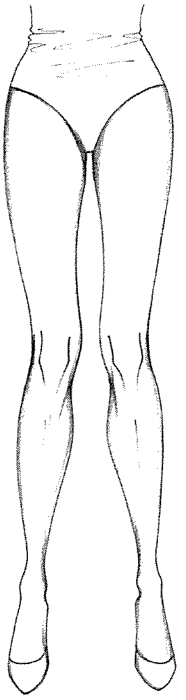

WAIST
CENTRE FRONT
SIDE
CUT AND OPEN
H
HIP LINE
CROTCH LINE
FRONT
CONNECT LINE

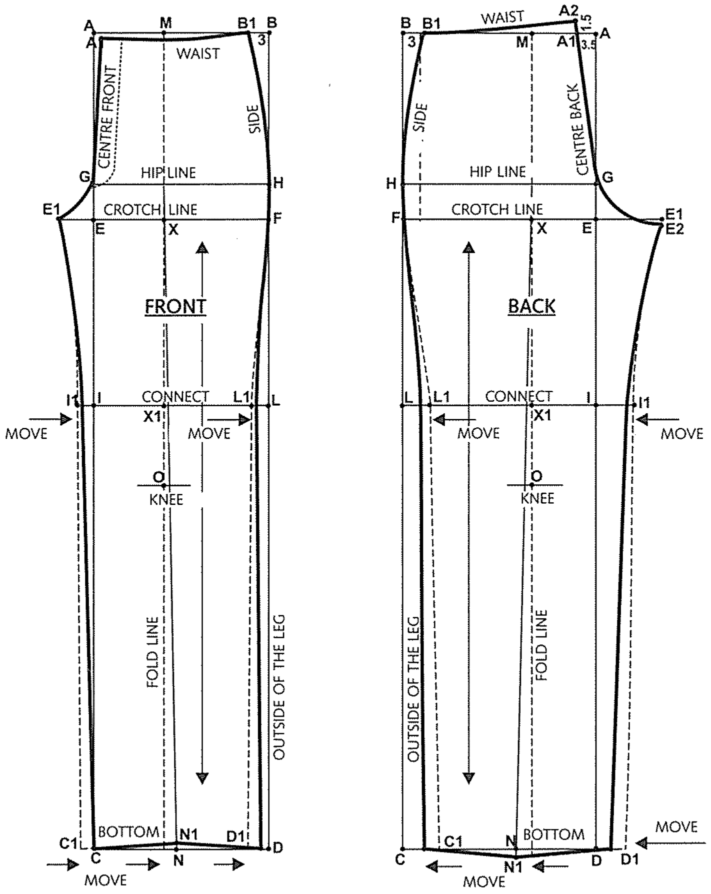
THIGH BULGE IN FRONT

- Add 1-1.5 cm to the front inseam and join the lines.

LARGE ABDOMEN

- Cut the paper pattern along the Hip line, starting from the centre front, and rotate the top part upwards, opening it as needed, pivoting on vertex H.
- Double check and finish the lines nicely.

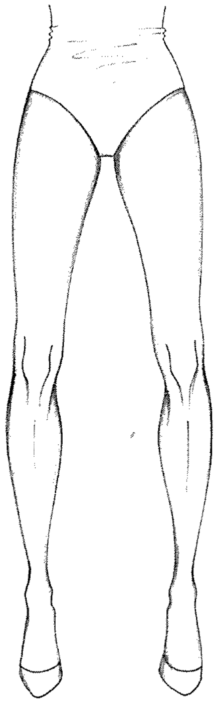


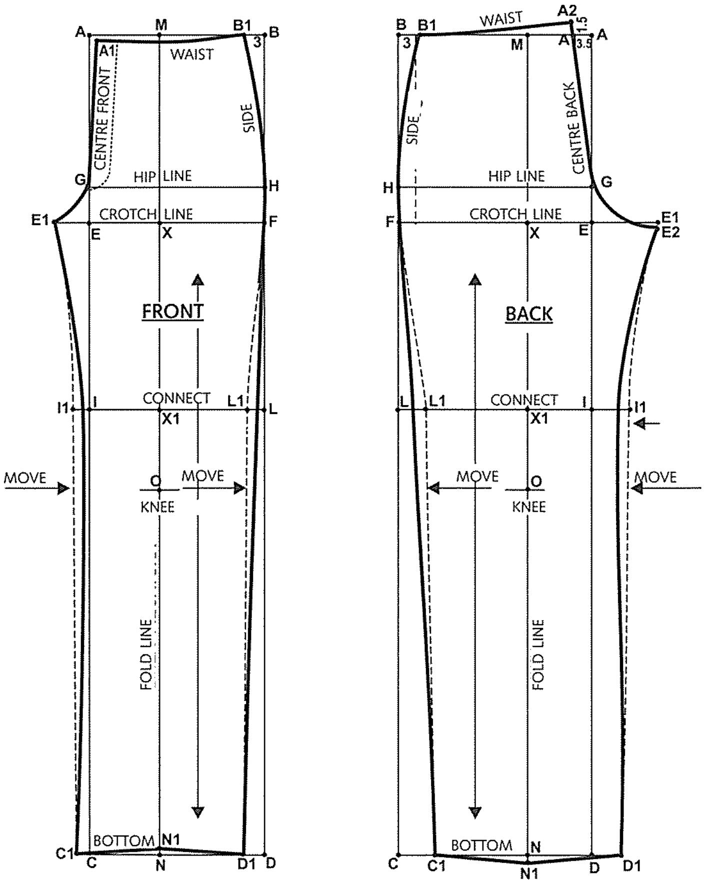

A
M
B1
B
A1
3
WAIST
CENTRE FRONT
SIDE
G
HIP LINE
H
E1
CROTCH LINE
F
E
X
FRONT
I1
I
CONNECT
L1
L
X1
MOVE
MOVE
O
KNEE
FOLD LINE
OUTSIDE OF THE LEG
BOTTOM
N1
D1
C1
C
N
D
MOVE
B
B1
WAIST
A2
1.5
A
3
M
A1
3.5
SIDE
CENTRE BACK
H
HIP LINE
G
F
CROTCH LINE
X
E
E1
E2
BACK
L
L1
CONNECT
I
I1
X1
MOVE
MOVE
O
KNEE
OUTSIDE OF THE LEG
FOLD LINE
MOVE
C
C1
N
BOTTOM
D
D1
N1
MOVE

GENU VALGUM

With this shape, the basic block is corrected by moving the seat's centre of gravity outwards, starting from the thighs.

- Move point N on the front as well as the back toward the outside of the leg, as required (2 cm).
- Move points C1 and D1 the same distance, and nicely connect the outside and the inside of the legs and the hem.




A
M
B1
B
A1
3
WAIST
CENTRE FRONT
SIDE
G
HIP LINE
H
E1
CROTCH LINE
F
E
X
FRONT
I1
I
CONNECT
L1
L
X1
MOVE
O
MOVE
KNEE
FOLD LINE
BOTTOM
N1
C1
C
N
D1
D
B
B1
WAIST
A2
1.5
A
3
M
A1
3.5
SIDE
CENTRE BACK
H
HIP LINE
G
F
CROTCH LINE
X
E
E1
E2
BACK
L
L1
CONNECT
I
I1
X1
MOVE
O
MOVE
KNEE
FOLD LINE
BOTTOM
N
C
C1
N1
D
D1

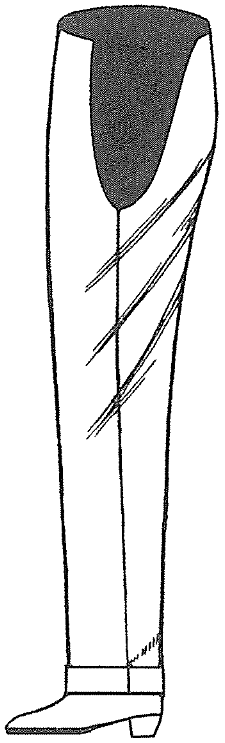
Bow legs

To correct for this problem in the basic block, it may be enough to move points I1 and L1 as needed and then trace the lines.

If the bowing is more accentuated, proceed as with the previous defect, but reversed.

WHEN TROUSERS ARE OFF GRAIN

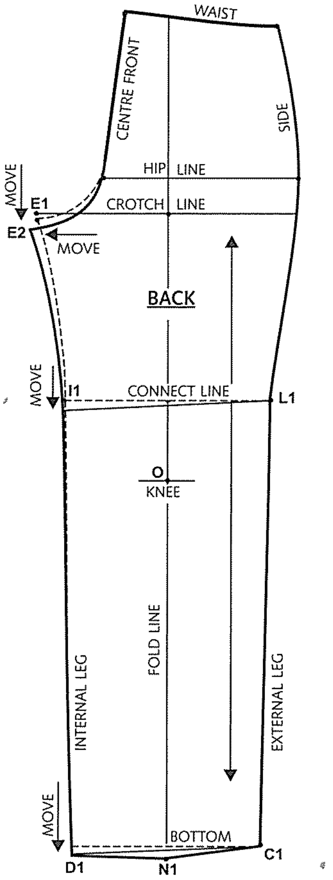
SHORT IN BACK



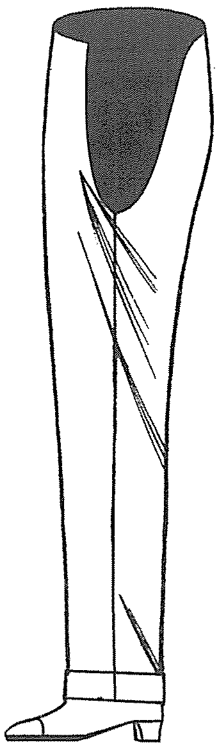
Trousers with this defect show wrinkles that stretch obliquely from the knee to the fullest part of the hips, only along the inseam.

The wrinkle tends to twist back, especially when you sit down.

The defect can be corrected by lengthening and dropping the seat as needed, as, as a result, reshaping the entire inner part of the leg, restoring it to its proper measurements, as illustrated in the figure.


WAIST
CENTRE FRONT
SIDE
MOVE
E1
HIP LINE
CROTCH LINE
E2
MOVE
BACK
MOVE
I1
CONNECT LINE
L1
O
KNEE
FOLD LINE
INTERNAL LEG
EXTERNAL LEG
MOVE
BOTTOM
D1
N1
C1

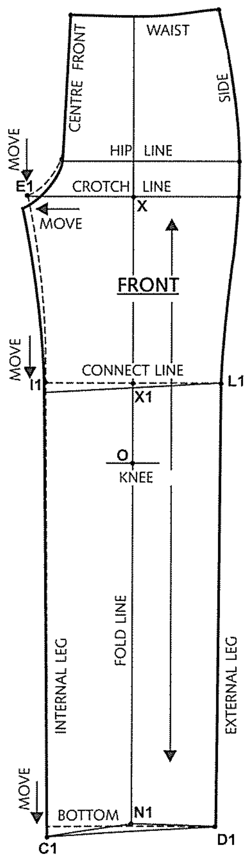
SHORT IN FRONT



Trousers with this defect show wrinkles that stretch obliquely from the front crotch to the inner part of the calf, where they cling.

The wrinkle tends to twist outward, even when walking.

The defect can be corrected, as above, by lengthening and dropping the seat as needed, and, as a result, reshaping the entire inner part of the leg, restoring it to its proper measurements, as illustrated in the figure.


WAIST
CENTRE FRONT
SIDE
MOVE
HIP LINE
E1
CROTCH LINE
X
MOVE
FRONT
MOVE
CONNECT LINE
I1
X1
L1
O
KNEE
FOLD LINE
INTERNAL LEG
EXTERNAL LEG
MOVE
BOTTOM
N1
C1
D1

THE POCKETS

Pockets can be applied to the garment and are intended to hold various small personal items, or they serve a purely decorative purpose.

Pockets appeared for the first time in around 1500, applied internally to men's pants.

In 1700, we find them both in the front and on the back of tailcoats, placed horizontally with shaped flaps and buttons.

Pockets can be of different sizes and shapes, but they must always have a minimum width equal to that of the outspread hand, plus 2.5-5 cm and a real length equalling about that of the hand, but in any case in proportion to the individual's figure and the style of garment. The placement of the pocket must serve a decorative as well as functional purpose, convenient for the arm and hand, easily accessible.

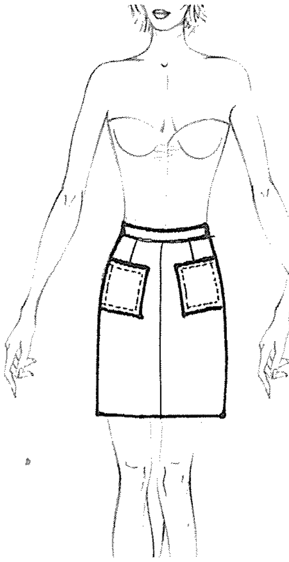
To establish the pocket's placement, hold the arm straight by the sides, mark the elbow height and position the pocket opening about 5 cm below this point.

There are essentially two kinds of pocket:

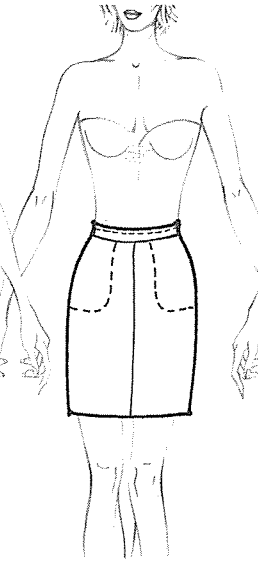
External and internal.

External pockets may be: appliqué or patch style; pouch pockets; cargo pockets; profiled pockets; with flap or tab.

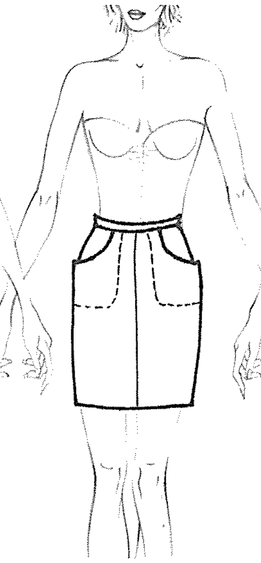
Internal pockets can be: sewn in; shaped; welted; with tab or flap.



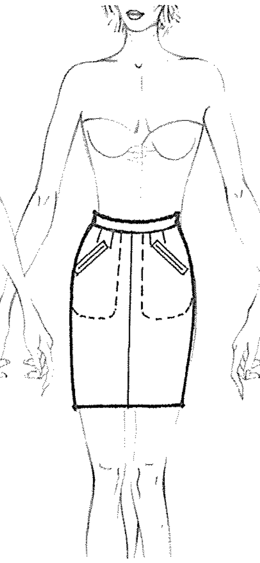
APPLIED OR
PATCH POCKETS



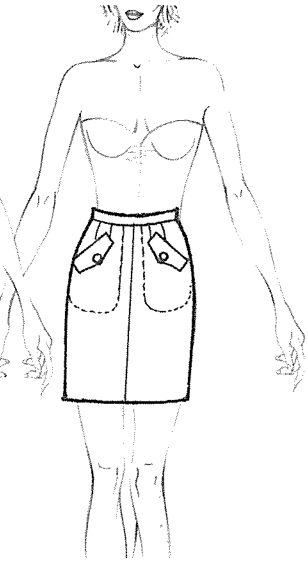
SEWN IN
POCKETS



SHAPED
POCKETS



WELT
POCKETS



POCKETS WITH
TAB OR FLAP

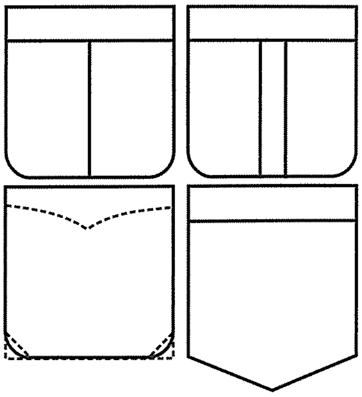
APPLIED OR PATCH POCKETS

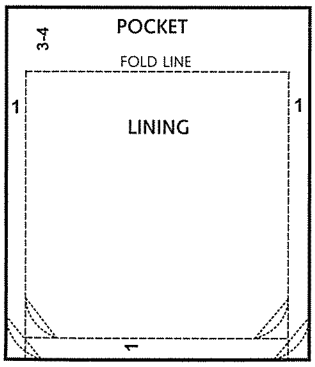
Patch pockets can have a number of different forms and they are applied to the exterior of the garment.

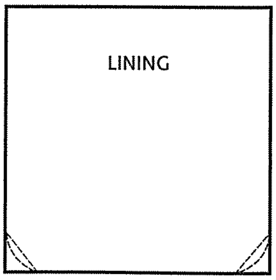
The upper part should have an extension of 3-4 cm, turned towards the inside, so the lining remains unseen.

One cm should be added to the pattern and turned toward the inside and ironed, before sewing the pocket.

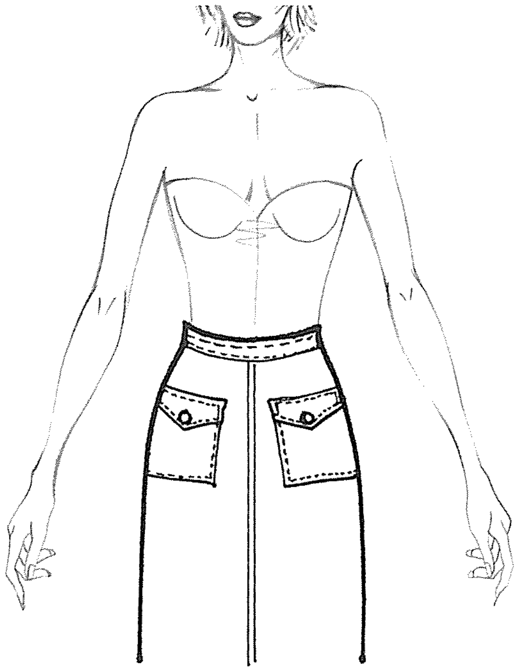
The lining should be about 3 millimetres smaller than the pocket.

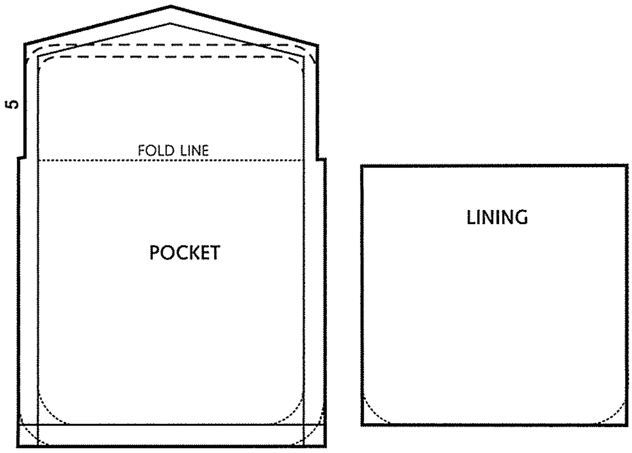




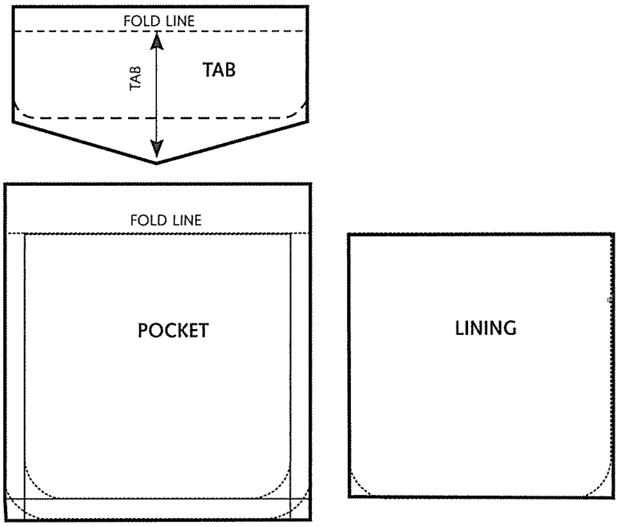


APPLIED POCKET WITH FLAP OR TAB



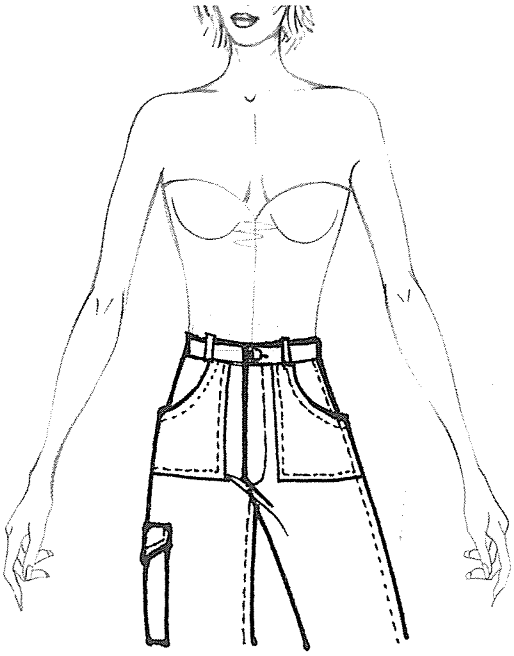

5
FOLD LINE
POCKET
LINING

POCKET WITH CUT TAB ALL IN ONE

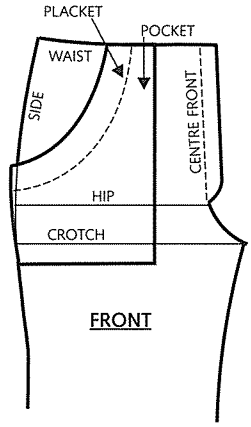

FOLD LINE
TAB
TAB
FOLD LINE
POCKET
LINING

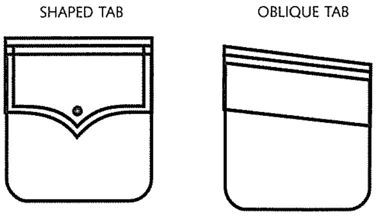
POCKET WITH DETACHED TAB

Applied pockets can have a flap or a tab directly attached to the pocket or detached and sewed separately on to the garment.
When it is attached to the pocket, the pattern should be increased by the size of the tab plus the seam allowance (4–5 + 1 cm).
When, instead, it is detached, it should be drawn separately and applied to the garment after finishing it with the lining or with the double fabric.



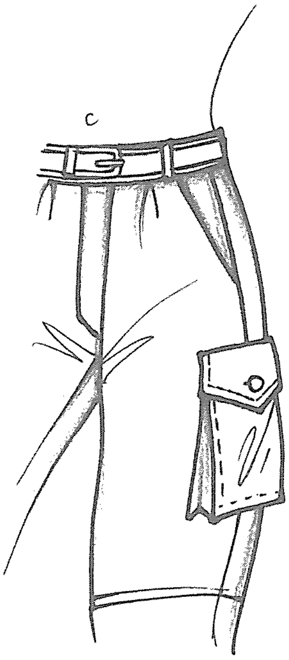
EXTERNAL POCKET

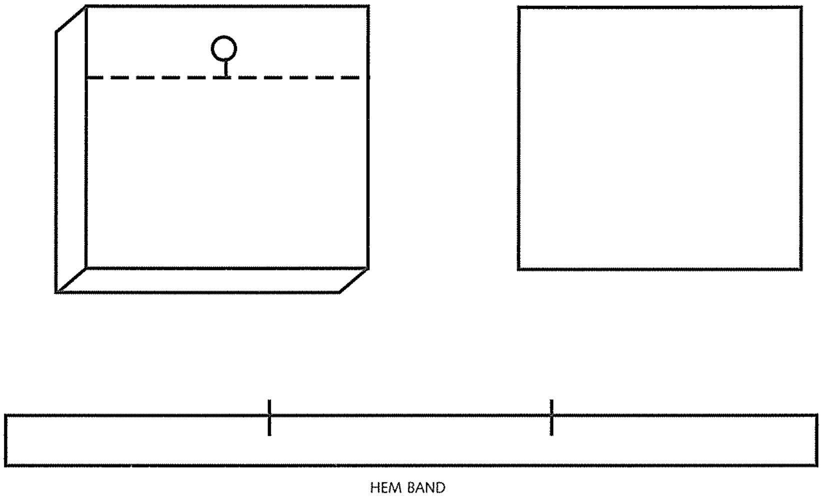

PLACKET
POCKET
WAIST
SIDE
CENTRE FRONT
HIP
CROTCH
FRONT


SHAPED TAB
OBLIQUE TAB

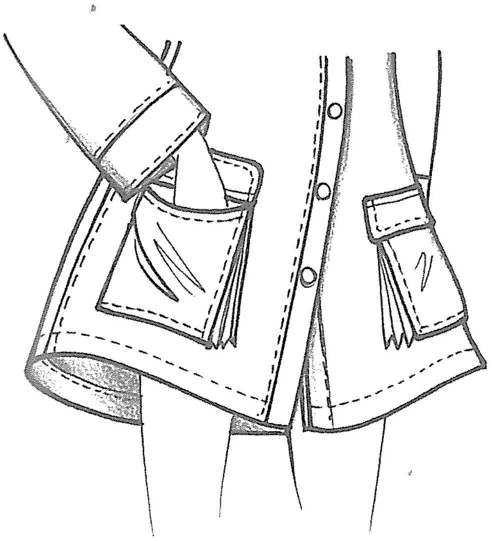
SMALL POCKET

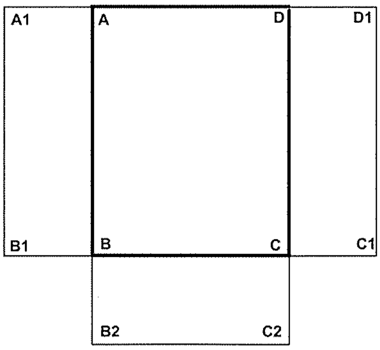
POUCH POCKET

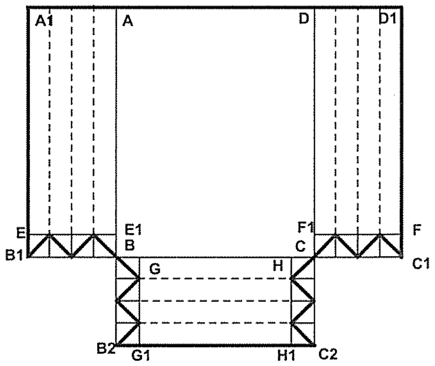




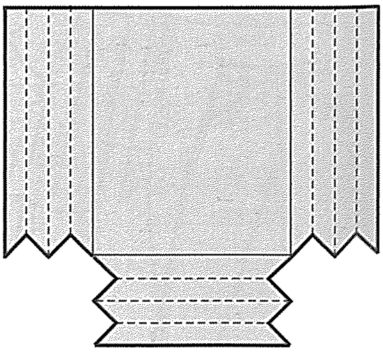
CARGO OR PLEATED POCKET

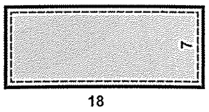


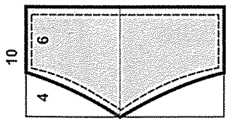

A1
A
D
D1
B1
B
C
C1
B2
C2


A1
A
D
D1
E
B1
E1
B
F1
C
F
C1
G
H
B2
G1
H1
C2

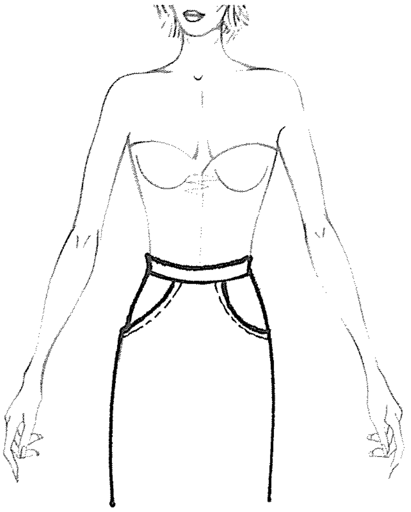
Necessary measurements:
- Pocket's width and length (e.g.: 18 x 22 cm).
- Numbers of the pleats (e.g.: 2 pleats).
- Pleats' depth (e.g.: 2 cm).
- Pleats' distance (e.g.: 3 cm).

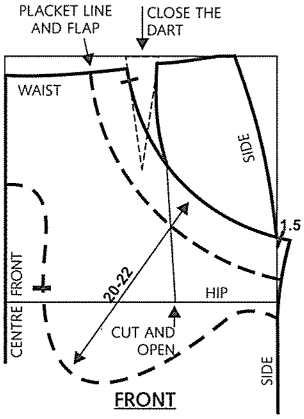


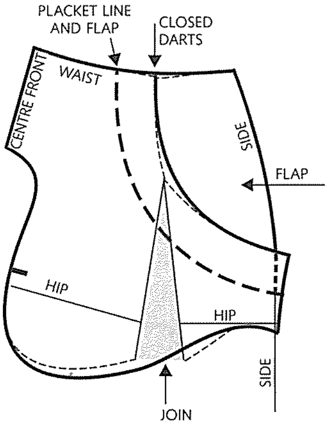




SHAPED POCKETS



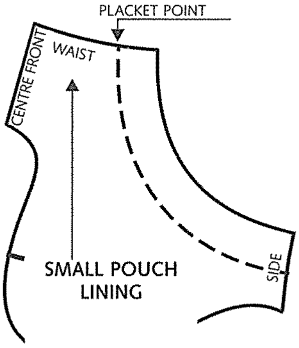

PLACKET LINE AND FLAP
CLOSE THE DART
WAIST
SIDE
1.5
20-22
HIP
CENTRE FRONT
CUT AND OPEN
SIDE
FRONT

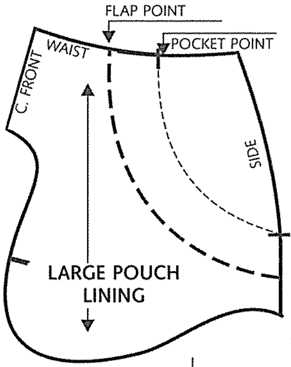

PLACKET LINE AND FLAP
CLOSED DARTS
CENTRE FRONT
WAIST
SIDE
FLAP
HIP
HIP
SIDE
JOIN

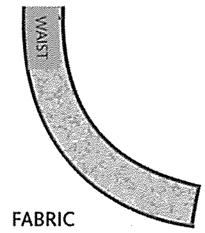
Shaped and inserted pockets have their edges distant from the side seam and they come in various shapes and sizes, creating the effect of a yoke between the seam line and the pocket. This kind of pocket may be used for skirts, dresses and trousers, and is typical of blue jeans.

The pieces making up these pockets are:

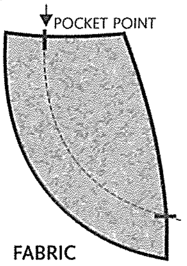
- *Large pouch lining*, which is the inner part of the pocket, over which is sewn the fabric flap.
- *Small pouch lining*, which is the exterior part of the pocket, over which is sewn the fabric placket.
- *The flap*, which must be designed with the internal edge exceeding the pocket line by 3-4 cm, and sewn on the large pouch lining.
- *The placket*, which is applied over the small pouch.
- *The exterior of the garment*, up to the pocket edge.


PLACKET POINT
CENTRE FRONT
WAIST
SMALL POUCH LINING
SIDE

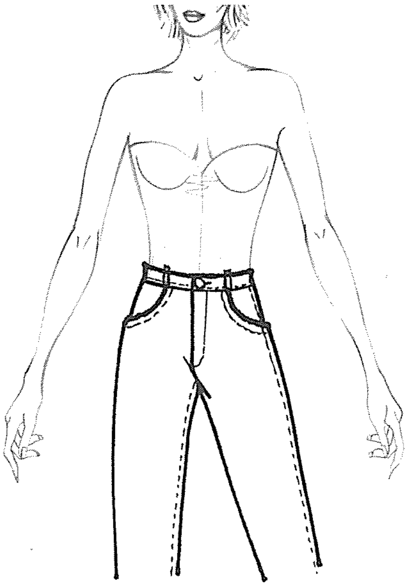

FLAP POINT
POCKET POINT
C. FRONT
WAIST
SIDE
LARGE POUCH LINING

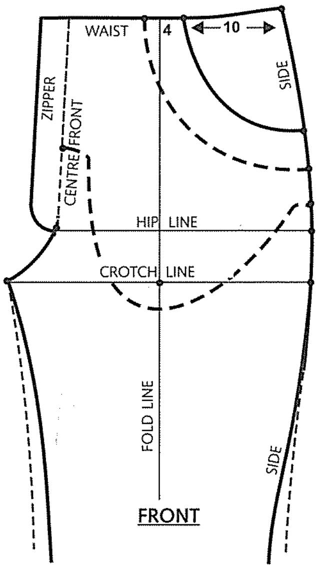


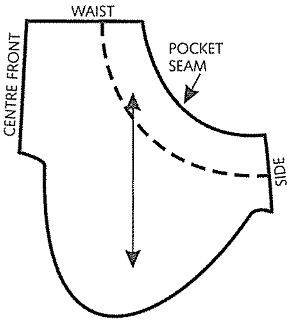
FABRIC PLACKET


POCKET POINT

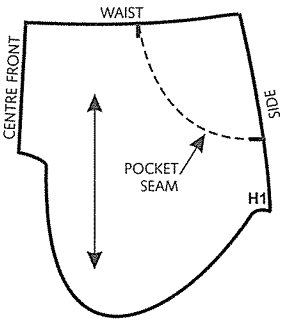
FABRIC FLAP



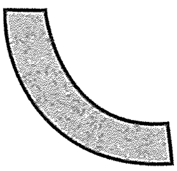

WAIST
4
10
SIDE
ZIPPER
CENTRE FRONT
HIP LINE
CROTCH LINE
FOLD LINE
SIDE
FRONT


WAIST
CENTRE FRONT
POCKET SEAM
SIDE

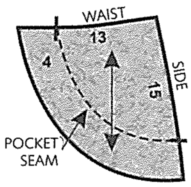
SMALL POUCH


WAIST
CENTRE FRONT
SIDE
POCKET SEAM
H1

LARGE POUCH

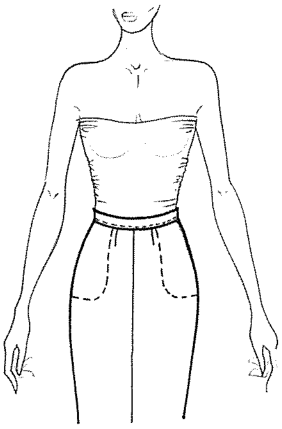


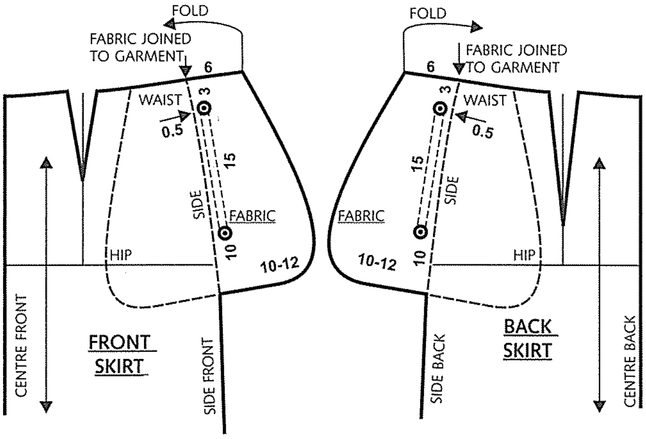
FABRIC PLACKET


WAIST
13
4
SIDE
15
POCKET SEAM

FABRIC FLAP

SEWN-IN POCKETS




FOLD
FABRIC JOINED TO GARMENT
6
WAIST
0.5
3
15
SIDE
FABRIC
10
10-12
HIP
CENTRE FRONT
FRONT SKIRT
SIDE FRONT
FOLD
FABRIC JOINED TO GARMENT
6
3
WAIST
0.5
15
SIDE
FABRIC
10-12
10
HIP
SIDE BACK
BACK SKIRT
CENTRE BACK

SIDE SEAM POCKETS

POCKETS MADE ALONG THE SIDE SEAM

These pockets must be drawn directly on the pattern.

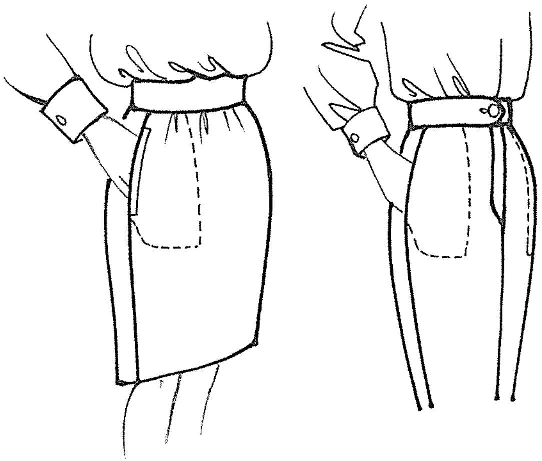
- Draw the outline of the pocket on the side seam, starting from the waist down, with a total height measuring 28–30 cm and width 10–12 cm.
- Draw the 14–16 cm pocket mouth 2.5–3 cm from the waistline.

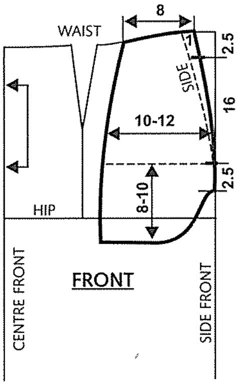
SIDE SEAM POCKETS

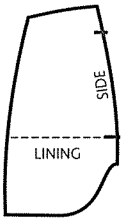
These pockets are directly inserted in the side seam at waist level, or in any other lateral or transversal seam.

The pocket is made up of two pieces sewn together.

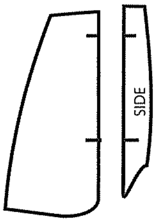
So as not to have too much bulk, the pocket can be made of lining fabric; if this is the case, in order not to show the lining, a separate pattern piece (the flap) has to be made, 4–5 cm for the fabric placket, to attach to the lining along the pocket opening.




WAIST
8
1
2.5
SIDE
16
10-12
8-10
2.5
HIP
CENTRE FRONT
FRONT
SIDE FRONT

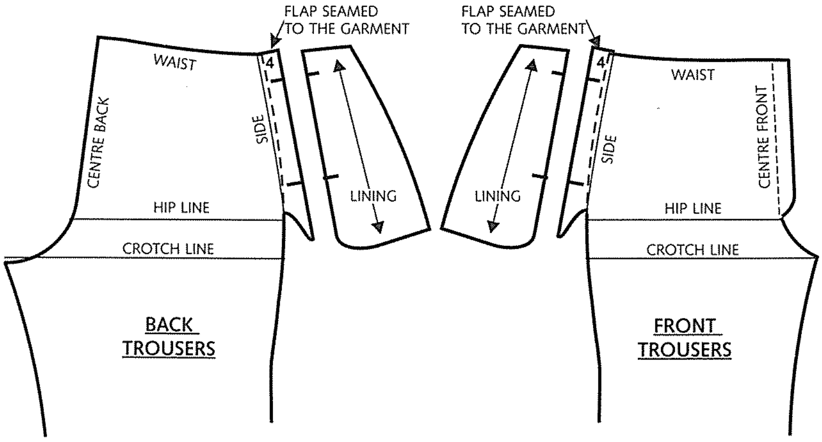

SIDE
LINING

ENTIRE POCKET



POCKET WITH PLACKET (OR FLAP)

A second method is to add a 4–5 cm extension (flap) corresponding to the pocket opening, both in front and in back. In this case, the pattern for the pocket linings must be shorter than the flap, to which they will be sewn after adding the seam allowances.


FLAP SEAMED TO THE GARMENT
FLAP SEAMED TO THE GARMENT
WAIST
4
CENTRE BACK
SIDE
LINING
HIP LINE
CROTCH LINE
BACK TROUSERS
LINING
4
WAIST
SIDE
CENTRE FRONT
HIP LINE
CROTCH LINE
FRONT TROUSERS

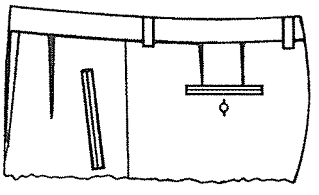
WELT POCKETS

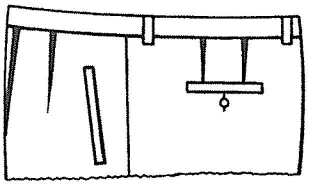
Welt pockets have an opening like a large buttonhole, and they are mainly used for men's trousers' back pockets, skirts, and jacket breast pockets.

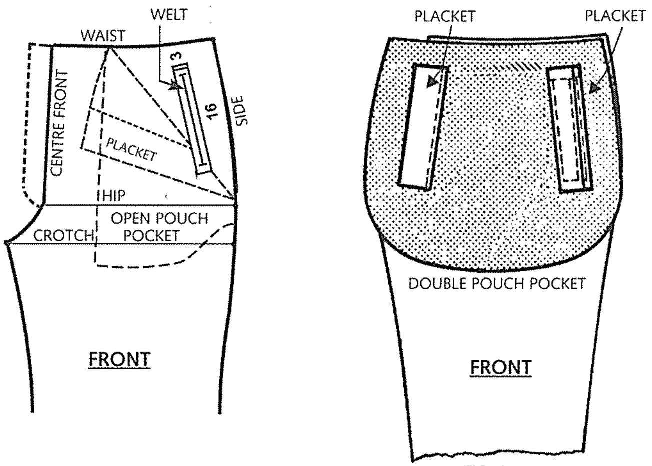
Welt pockets can have two edges or just one wide one, with a decorative strip on the opening, with a zipper, and with a tab or flap.

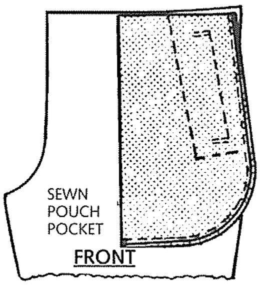
The pocket lining is attached below the opening, and is made up of an inside part closer to the body, and an outer part of the pocket, which lies between the garment and the back of the hand tucked in the pocket.

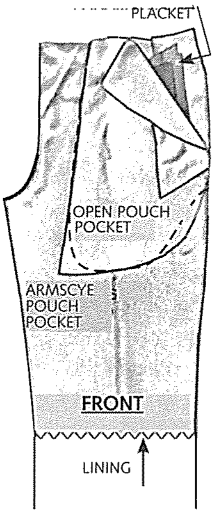
The pattern for the lining can be made with a single piece, or with two pieces sewn together, as shown in the figures.


TWO WIDE-EDGE POCKETS

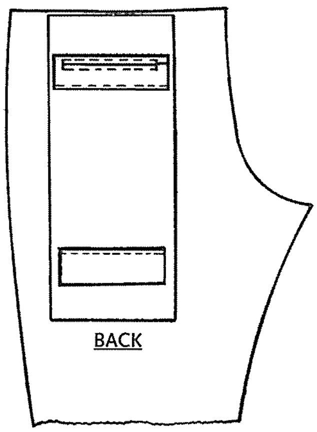

SINGLE WIDE-EDGE POCKETS


WELT
WAIST
3
16
SIDE
CENTRE FRONT
PLACKET
HIP
OPEN POUCH POCKET
CROTCH
FRONT
PLACKET
PLACKET
DOUBLE POUCH POCKET
FRONT
FIG. 1

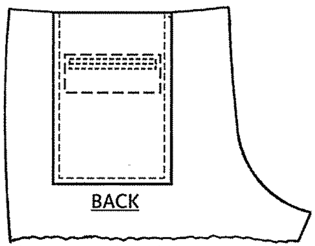

SEWN POUCH POCKET
FRONT
FIG. 2


PLACKET
OPEN POUCH POCKET
ARMSCYE POUCH POCKET
FRONT
LINING
POCKET LINING
FIG. 3

BACK POCKET TROUSERS



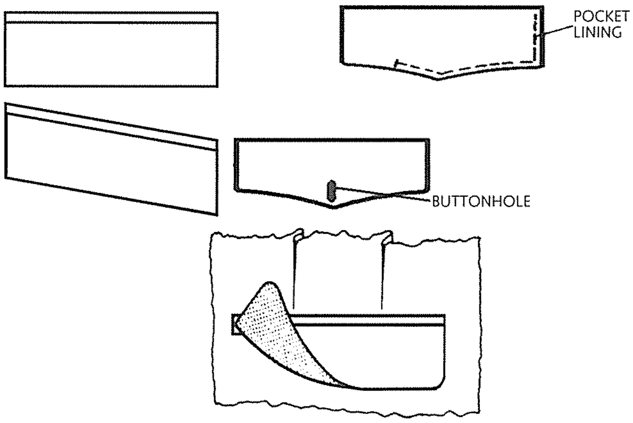
BACK POCKET
FIG. 4



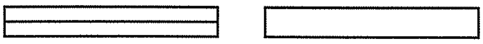
SEWED BACK POCKET
FIG. 5

FIG. 1 - Application of placket to the front side pocket lining.
FIG. 2 - Closure of pocket lining pouch.
FIG. 3 - Turning out pocket lining pouch.
FIG. 4 - Application of placket to the back pocket lining.
FIG. 5 - Closure of the back pocket lining.

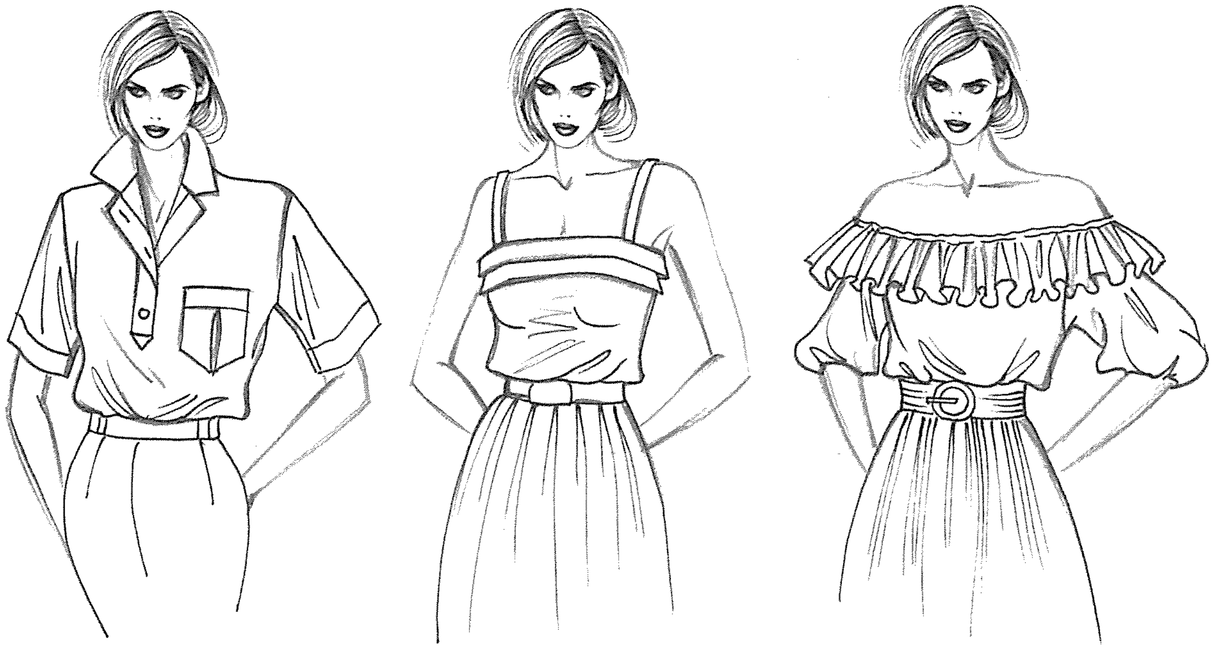
FLAP OR TAB


POCKET LINING
BUTTONHOLE

BAND POCKET



BODICES AND BLOUSES



Bodices and blouses 140
Pattern terminology 141
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Pattern terminology 150
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Close-fitting blouse. 156
Blouse sleeve with cuff. 157
Shirt placket. 158
Seam allowances 159
Basic dartless or loose-fitting shirt block. 160
Loose-fitting shirt with yoke 161
Correction of bodice defects. 162

BODICES AND BLOUSES

INTRODUCTION

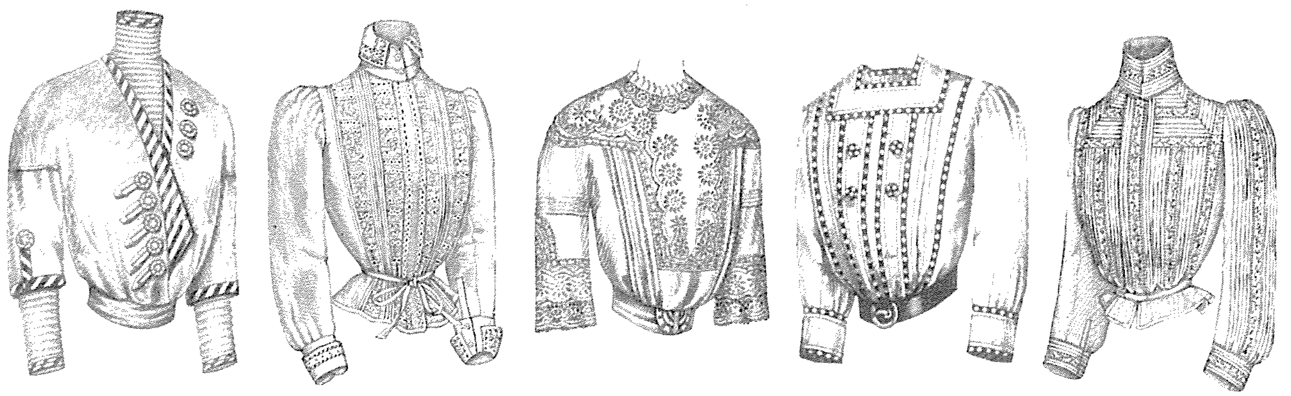
The blouse or shirt is the upper part of attire, and it descends from the neck down to the waist, covering the bust and the hips. It can have long or short sleeves, and be with or without a collar.

It made its first appearance in the 9th century, at first as an article of male attire in linen or silk, but it later became widely used among the court of Isabeau of Bavaria.

In the 16th century, woven cloth shirts were made that were no longer hidden under the clothes, but they extended all the way down to the thighs; they were open at the bottom and had sleeves, but no collar.

Toward the 17th century, the shirt poked out from the doublet's waist, and it was richly decorated with lacework.

With the passing of the centuries, this garment, too, became simpler and more scaled down, so that in the present century a wide range of styles is proposed for men, women, and children, and they can be worn with trousers and skirts.

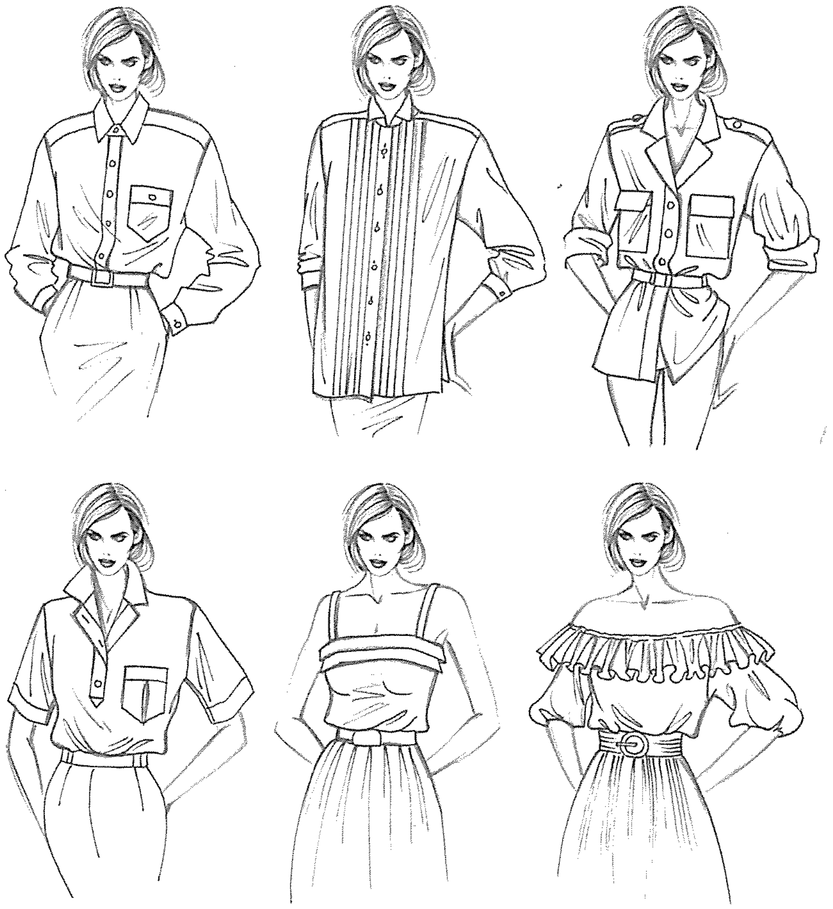


SHIRTS OF THE EARLY 19TH CENTURY

THE MAIN SHIRT STYLES AND FORMS

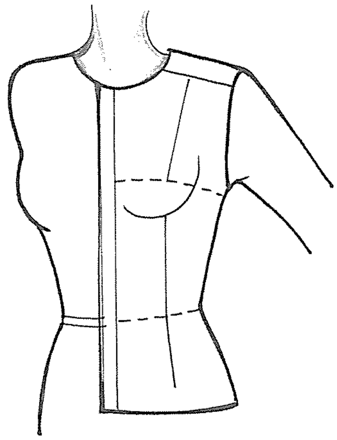
The particular style of every shirt pattern is determined by various distinguishing elements, such as, for example, the collar or the neckline, the sleeve style, the cut, trim, fabric, the length, and so on. The most frequent shirt styles are:

- *men's cut and collar, with or without yoke*
- *with casual collar and lapels - with stand-up or other collar - polo-style – fitted or loose style – blouse – tunic – asymmetrical – short or long - sleeved – with necklines of different shapes and styles.*

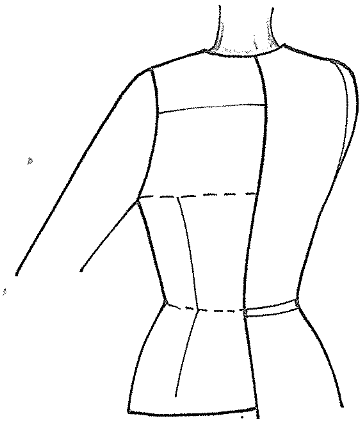


PATTERN TERMINOLOGY

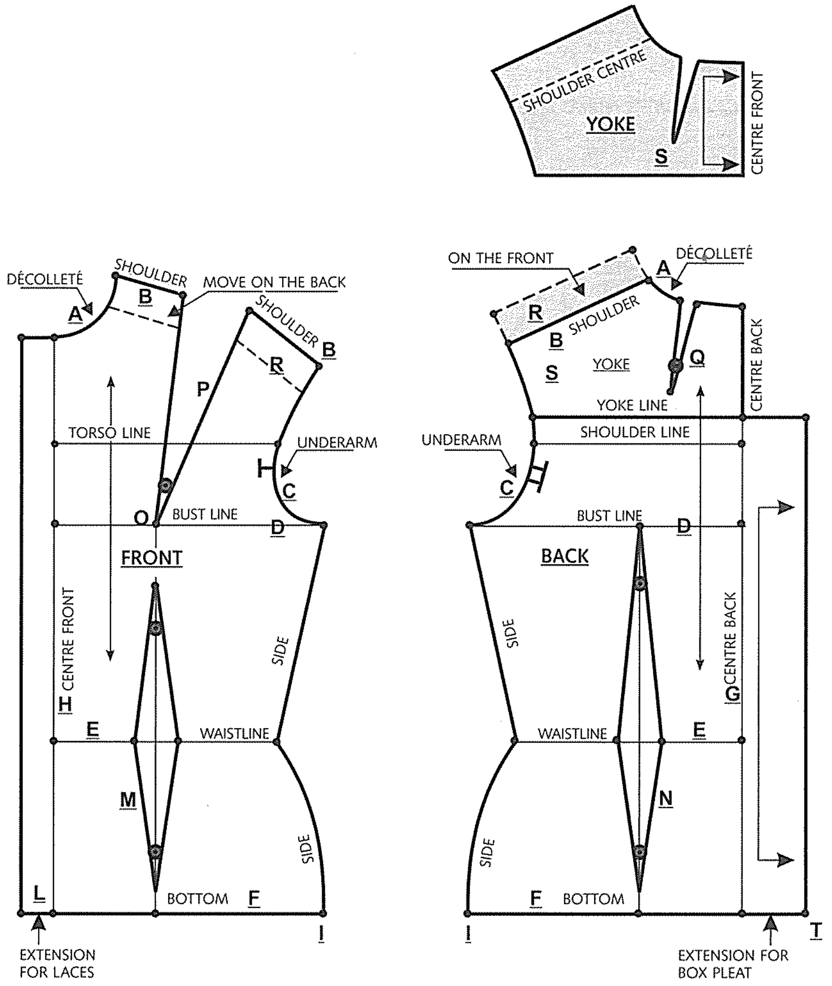
BODICE



FRONT



BACK


SHOULDER CENTRE
YOKE
S
CENTRE FRONT
DÉCOLLETÉ
SHOULDER
MOVE ON THE BACK
A
B
SHOULDER
B
R
P
TORSO LINE
UNDERARM
H
C
O
BUST LINE
D
FRONT
CENTRE FRONT
H
SIDE
E
WAISTLINE
M
SIDE
L
BOTTOM
F
I
EXTENSION FOR LACES
ON THE FRONT
DÉCOLLETÉ
A
R
B
SHOULDER
S
YOKE
Q
YOKE LINE
CENTRE BACK
SHOULDER LINE
UNDERARM
C
BUST LINE
D
BACK
SIDE
CENTRE BACK
G
WAISTLINE
E
N
SIDE
F
BOTTOM
I
T
EXTENSION FOR BOX PLEAT

A) - Décolleté - Round neckline - Collar stand.
B) - Shoulder - Dropped shoulder - Shoulder slope.
C) - Underarm - Sleeve head - Armscye.
D) - Bust line
E) - Waist - Waist circumference - Waistline.
F) - Hips - Hip line - Seat - Hem
G) - Centre back - Back half.
H) - Centre front - Front half.
I) - Side - Side part - Side seam.

L) - Button plaque overlap.
M) - Pleat - Tuck - Front dart
N) - Pleat - Tuck - Rear dart.
O) - Centre bust - Bust point.
P) - Bust dart - Bust tuck
Q) - Neck dart - Neck tuck.
R) - Part transferred from front to back.
S) - Yoke.
T) - Box pleat.

MEASUREMENTS FOR THE BODICE

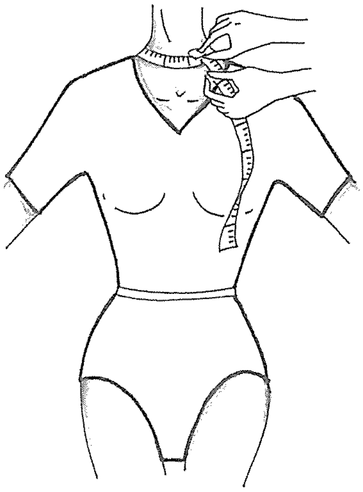
INTRODUCTION

For the construction of the bodice, the personal measurements required are:

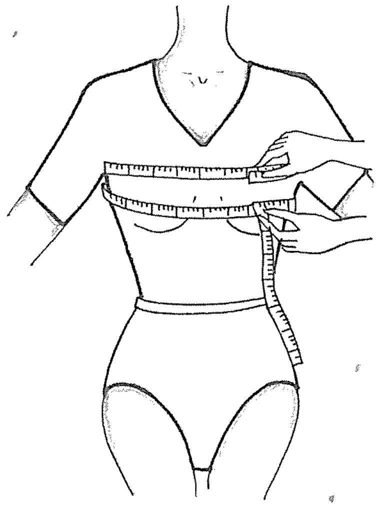
- *Neck circumference*
- *Torso girth*
- *Bust circumference*
- *Waist circumference*
- *Hip circumference*
- *Side length*
- *Abdomen circumference* (just to double check)

Before taking the measurements, tie a ribbon or tape around the waist and one around the hips.

The measurements must be noted down immediately on the client's personal data sheet, along with the date and weight, in order to avoid mistakes and inaccuracy. Then the measurements have to be double checked against the pattern before laying it out and cutting the fabric.



NECK CIRCUMFERENCE



TORSO GIRTH
BUST CIRCUMFERENCE

NECK CIRCUMFERENCE

To measure it, rest the tape measure at the base of the neck.

TORSO GIRTH

This measurement is taken by looping the tape measure under the arms, around the highest point of the chest, along the fullest part of the back, but above the bust.

BUST CIRCUMFERENCE

The circumference of the bust is a key measurement.

It is taken by looping the measuring tape around the fullest part of the bust, keeping the tape parallel to the floor, after making sure that the subject is wearing her usual bra and nothing else that is bulky.

WAIST CIRCUMFERENCE

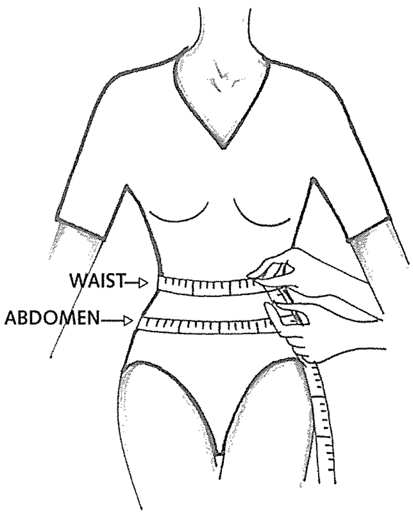
The circumference of the waist is taken by looping the measuring tape around the thinnest part of the waist, as shown in the figure.

ABDOMEN CIRCUMFERENCE

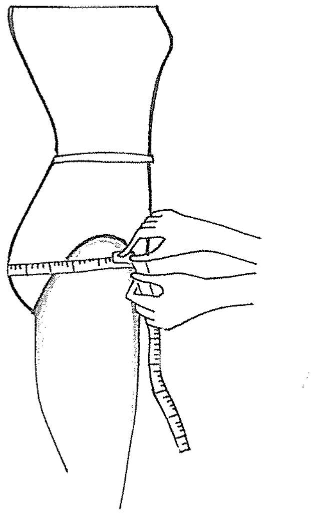
This measurement is only considered for the purposes of checking, and it is always better to take it just to make sure. To take it, loop the measuring tape around the widest part of the abdomen, about 8 cm from the waist.

HIPS CIRCUMFERENCE

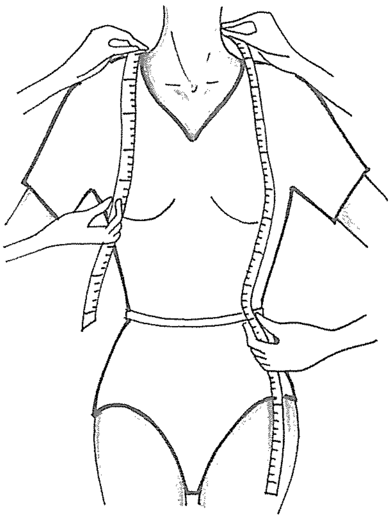
To take this measurement, loop the tape measure around the fullest part of the hips, keeping it parallel to the ground, and making sure to include the upper thighs and the derrière.



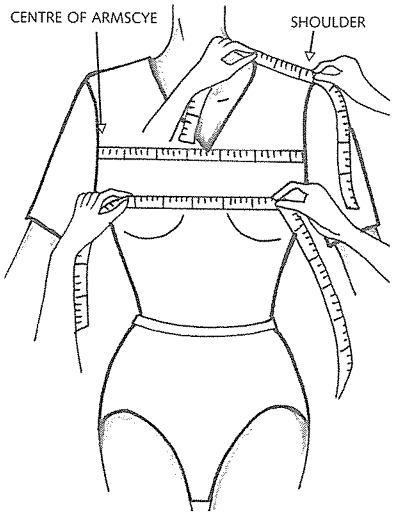
WAIST CIRCUMFERENCE
ABDOMEN CIRCUMFERENCE



HIPS CIRCUMFERENCE



BUST HEIGHT
FRONT WAIST LENGTH



DIAGONAL SHOULDER WIDTH
FRONT TORSO WIDTH
BUST DIVERGENCE

CENTRE BUST HEIGHT

This is measured from the highest point of the shoulder, close to the neck, down to the centre of the bust.

This measurement must be taken with the client wearing her usual bra and nothing else that is bulky.

FRONT WAIST LENGTH

The front waist length is measured from the centre of the nape of the neck to the waist point, where the ribbon is tied, passing across the centre of the bust. Subtract from this measurement that of the neckline (from the centre of the nape to the highest point of the shoulder).

FRONT TORSO WIDTH

This measurement passes from one sleeve seam to the other, about halfway around the armhole.

BUST DIVERGENCE

Measure the distance between one bust point and the other, making sure that the subject is wearing her usual bra.

DIAGONAL SHOULDER WIDTH

Measure from the base of the neck to the outside of the shoulder joint.

REAR SHOULDER WIDTH

Measure from one sleeve seam to the other, about halfway around the armhole and 10–12 cm from the base of the back of the neck.

REAR WAIST LENGTH

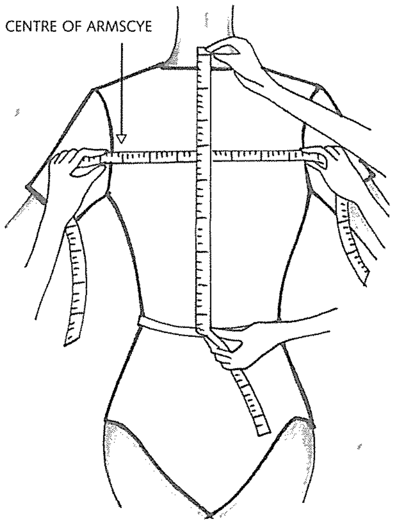
Measure from the base of the neck, where the bone protrudes, to the centre of the waist, where the ribbon is.

SIDE LENGTH

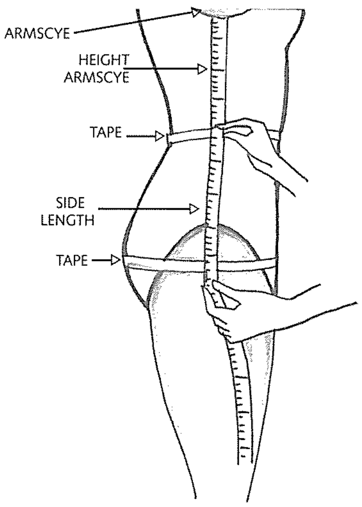
Measure from the centre of the waist, where the ribbon is, to the fullest part of the hips, where you should loop another ribbon or tape.

WAIST HEIGHT - UNDERARM CIRCUMFERENCE

It is necessary to check this measurement in made-to-measure clothing, especially with close-fitting garment and for subjects whose shape is not regular.



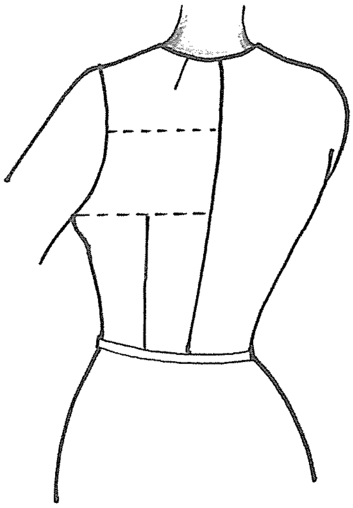
REAR SHOULDER WIDTH
REAR WAIST LENGTH



WAIST HEIGHT - ARMSCYE
SIDE HEIGHT

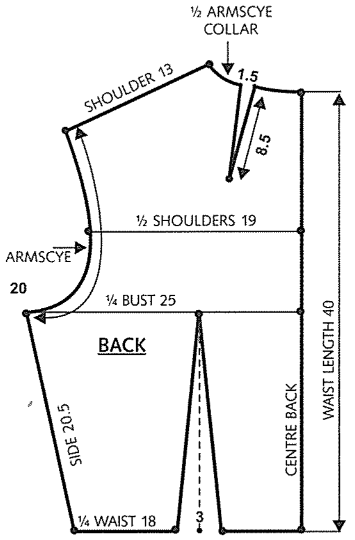
Note: *The measurements have to be taken carefully, keeping the tape measure neither too tight nor too loose.*
Increase these measurements by the wearing ease, which varies depending on the type of garment, the kind of fabric, and the style, as shown in the table published in Chapter 1. The circumference and girth measurements plus the ease, are then divided by 2 because the pattern is to be made half.

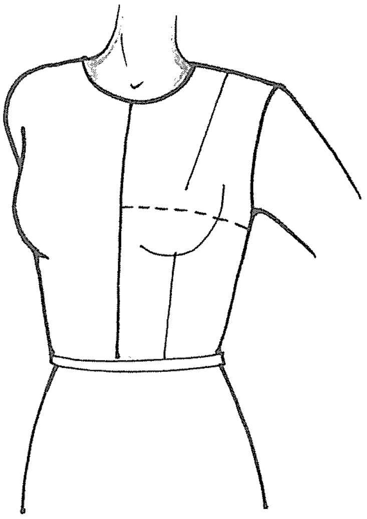
BASIC BODICE MEASUREMENTS



BACK

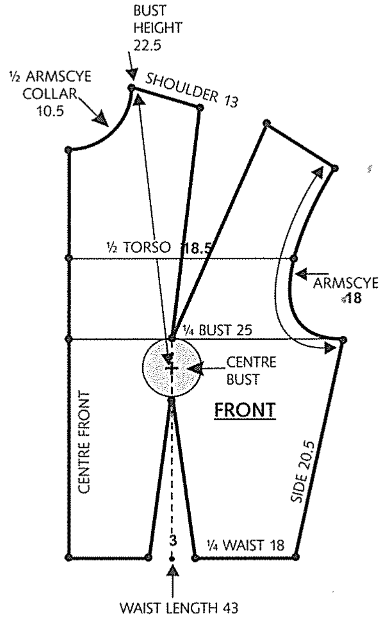
Back
- ½ back neckline = 6 + 1.5 cm of dart.
- ¼ circumf. bust + ease = 25 cm.
- ½ width shoulders + ease = 19 cm.
- ¼ circumf. hips + ease (closed dart) = 18 cm.
- Length shoulders = 14 cm.
- Length back waist = 40 cm.
- ¼ circumf. hips + ease = 25 cm.
- Height shoulder line = 15.5 cm.
- Back armscye = 19.5 cm.
- Width neck dart = 1.5 cm.
- Length waist dart = 3 cm.
- Waistline tapering = 4 cm.


½ ARMSCYE COLLAR
1.5
SHOULDER 13
8.5
½ SHOULDERS 19
ARMSCYE
20
¼ BUST 25
BACK
WAIST LENGTH 40
CENTRE BACK
SIDE 20.5
¼ WAIST 18
3



FRONT

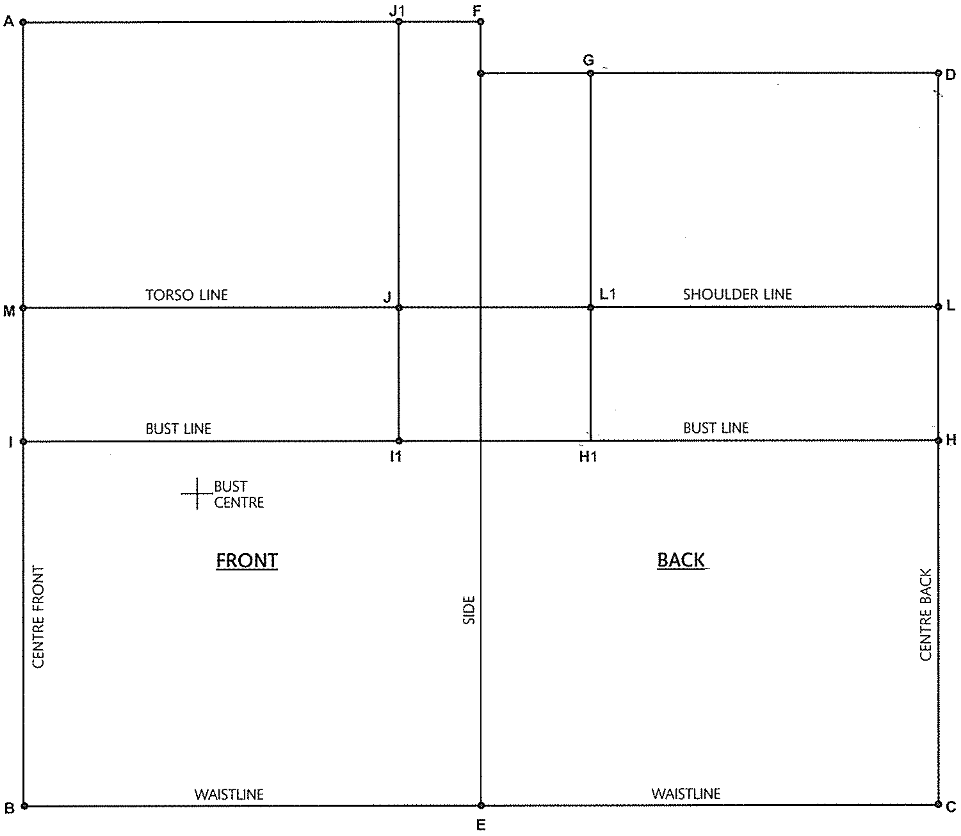
Front
- ½ front neckline = 9 cm.
- ¼ circumf. bust + ease = 25 cm.
- ½ torso + ease (closed dart) = 18.5 cm.
- ¼ circumf. waist + ease (closed dart) = 18 cm.
- ½ bust divergence = 9.5 cm.
- Shoulder (closed dart) = 14 cm.
- Hip + ease = 25 cm.
- Front waist length = 43 cm.
- Height bust line = 22.5 cm.
- Front armscye = 17.5 cm.
- Width bust dart = 6.5 cm.
- Length waist dart = 3 cm.
- Waistline tapering = 4 cm.


BUST HEIGHT 22.5
½ ARMSCYE COLLAR 10.5
SHOULDER 13
½ TORSO 18.5
ARMSCYE 18
¼ BUST 25
CENTRE BUST
FRONT
CENTRE FRONT
SIDE 20.5
3
¼ WAIST 18
WAIST LENGTH 43

MEASUREMENTS BODICE - SIZE 42

NECK CIRCUMFERENCE			37.	PERSONAL MEASURES .... cm
TORSO CIRCUMFERENCE	86 + 8 Ease	= 94: 2	= 47	cm
BUST CIRCUMFERENCE	92 + 8 Ease	= 100: 2	= 50	cm
WAIST CIRCUMFERENCE	68 + 4 Ease	= 72: 2	= 36	cm
HIPS CIRCUMFERENCE	92 + 8 Ease.	= 100: 2	= 50	cm
TORSO FRONT WIDTH.	35 + 2 Ease.	= 37: 2	= 18.5	cm
REAR SHOULDER WIDTH.	36.5 + 2 Ease	= 38.5: 2	= 19.25	cm
WIDTH SECTOR	9.2 + 1.5 Ease	=	10.7	cm
NECK BACK			8	cm
BUST DIVERGENCE			18	cm
SHOULDER LENGTH			13.5	cm
BACK WAIST LENGTH			40	cm
FRONT LENGTH WAIST.			43	cm
BUST HEIGHT			22.5	cm
SIDE HEIGHT.			20	cm

BASIC DARTED BODICE BLOCK



Measurements:
- Semicircumference bust + ease 50 cm.
- Semicircumference torso + ease 47 cm.
- Semicircumference waist + ease 36 cm.
- Semicircumference neck 18.5 cm.
- Length front waist 43 cm.
- Length back waist 40 cm.
- ½ width front torso + ease 20.5 cm.
- ½ width back shoulders + ease 19 cm. DG
- ½ the bust divergence 9.5 cm.
- Shoulder 13.5 cm.
- Circumference arm 29 cm.

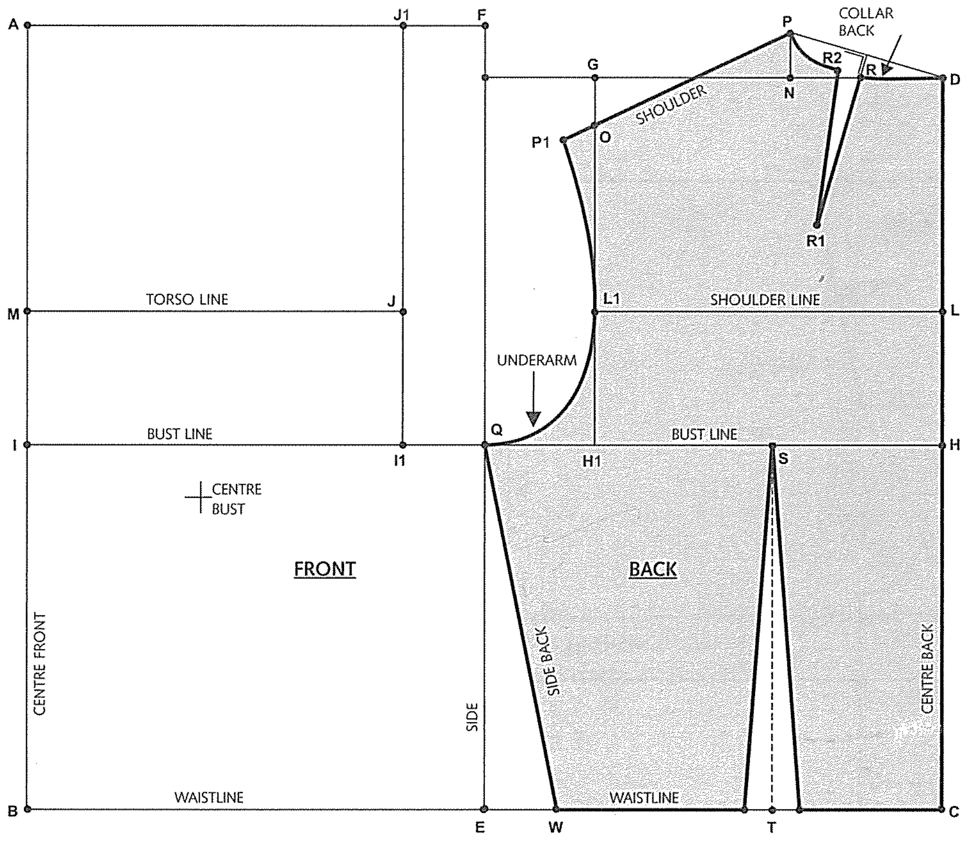
Base

On the left side of a sheet of pattern paper, draw a right angle ABC, with:
- A-B Front waist length (e.g.: 43 cm). Write CENTRE FRONT.
- Semicircumference bust + ½ ease. (e.g.: 92 + 8 = 100: 2 = 50 cm)
- C-D Back waist length (e.g.: 40 cm). Write CENTRE BACK.
- B-E half B-C. Mark the point E.
- A-F like B-E. Mark the point F.
- Draw E-F. Write SIDE.
- D-H half C-D (e.g.: 40: 2 = 20 cm).
- H-I parallel to B-C. Write BUST LINE (This line is 2-5 cm to the bust centre).
- D-G half shoulders width + ease 1.5 ($^{2}/_{5}$ B-C -1 cm) (e.g.: 36.5 + 1.5 = 38: 2 = 19 cm).
- ~~H-L $^{1}/_{3}$ D-H (e.g.: 6.7 cm).~~
- H-H1 like D-G (Half shoulders width 19 cm).
- H1-I1 width underarm section* (e.g.: 10.7 cm).
- Draw G-H1 parallel to D-H.
- Draw I1-J1 parallel to G-H1.
- I-M like H-L.
- Draw L-M parallel to H-I.
- Draw the Centre bust.

***Note 1:** The underarm section can be obtained using two methods:*
1) By personal measurement: Circumference upper arm plus ease divided by 3.14 + 1.5 (e.g.: 29: 3.14 = 9.2 + 1.5 = 10.7).
2) By size: 1/5 semi-circumference of the bust without ease + 1.5 cm (e.g.: 46: 5 = 9.2 + 1.5 = 10.7).

Note 2: *For blocks that do not call for ease (sleeveless garments or ones with low necklines, etc.), the underarm section H1-I1 is made 2 cm tighter, for a snugger fit.*

BASIC DARTED BODICE BLOCK

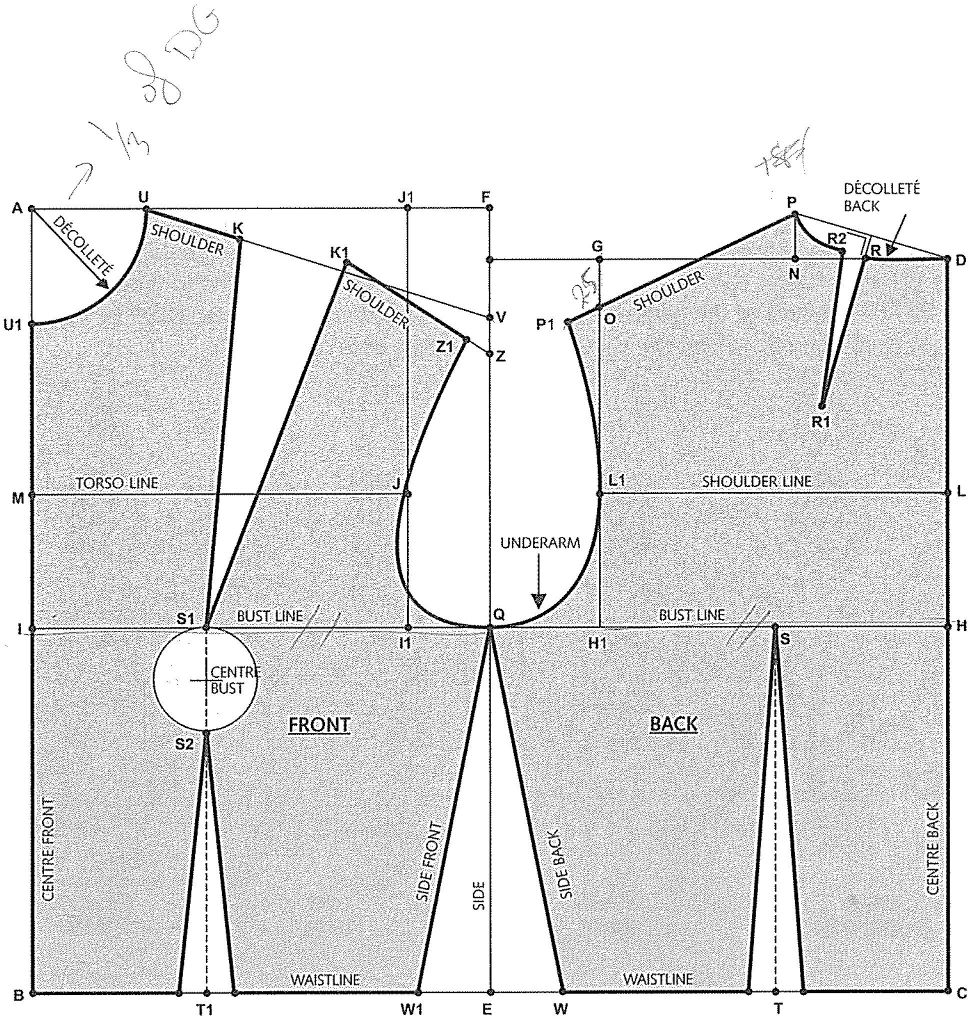

A
J1
F
P
COLLAR BACK
G
R2
R
D
N
SHOULDER
P1
O
R1
TORSO LINE
J
L1
SHOULDER LINE
L
M
UNDERARM
Q
BUST LINE
I
I1
H1
BUST LINE
S
H
CENTRE BUST
FRONT
BACK
CENTRE FRONT
SIDE BACK
SIDE
CENTRE BACK
WAISTLINE
WAISTLINE
B
E
W
T
C

Back

- G-O = 2.5 cm (this measure decreases if shoulder pads are called for).
- D-N = ½ DG - 1 (e.g.: 19: 2 = 9.5 - 1 = 8.5 cm).
- N-P = 2.5 cm.
- Draw D-P.
- D-R = ½ DP.
- R-R1 = 9.5 cm.
- Draw R-R1 perpendicular to D-P.
- R-R2 = 1.5 cm.
- Draw the neck dart R-R1-R2.
- Make a curved line that follows the shape of the neck and joins D-P.
- P-P1, passing through O, is the shoulder length measurement (e.g.: 13.5 cm)
- Mark the point Q midway along H-I.
- Draw the Armhole or Armscye P1-L1-Q, shaping it carefully.

Side tapering and back waist darts.
The reduction in the waist measurement in the back is made by tapering at the waist and inserting darts. The amount is obtained by subtracting half the waist circumference from half the bust circumference and dividing the result by 2 (e.g.: 50 - 36 = 14: 2 = 7 cm).
This amount is distributed between the side tapering and the waist darts, so we have:

- E-W = 4 cm (or another measurement based on the total waist tapering).
- Draw Q-W. SIDE BACK.
- H-S ½ Bust Divergence (e.g.: 19: 2 = 9.5 cm).
- C-T like H-S.
- Draw S-T.
- Draw the waist dart with a width of 3 cm (or another measurement based on the total waist tapering) and the length T-S.


1/3 38 DG
A
U
K
J1
F
K1
V
Z1
Z
U1
DÉCOLLETÉ
SHOULDER
SHOULDER
M
TORSO LINE
J
I
S1
BUST LINE
I1
Q
UNDERARM
CENTRE BUST
S2
FRONT
CENTRE FRONT
SIDE FRONT
SIDE
WAISTLINE
B
T1
W1
E
P
DÉCOLLETÉ BACK
G
R2
R
D
N
P1
O
25
SHOULDER
R1
L1
SHOULDER LINE
L
BUST LINE
H
H1
S
BACK
SIDE BACK
CENTRE BACK
WAISTLINE
W
T
C

Front
- A-U = ⅓ of DG on back (e.g.: 19: 3 = 6.3 cm).
- Draw an arc U-U1 with the centre at A and the measurement A-U.
- I-I1 is like H-H1 + 1 on back (e.g.: 19 + 1 = 20 cm).
- I-S1 = ½ bust divergence (e.g.: 19: 2 = 9.5 cm).
- F-V = 6 cm (less any shoulder pad thickness).
- Join U-V
- U-K = ⅓ of P-P1 on back + 1 cm (e.g.: 13.5: 3 = 4.5 + 1 = 5.5 cm).
- K-K1 = the difference between the Bust Circumference and the Torso girth + 0.5 cm (e.g.: 92 - 86 = 6 + 0.5 = 6.5 cm).

Dart line

- K1-S1 = K-S1. Join.
- V-Z = ⅓ F-V (e.g.: 6: 3 = 2 cm).
- K1-Z1 = P-P1 on back minus U-K (e.g.: 13.5 - 5.5 = 8 cm).
- Draw the Armhole or Armscye Z1-J-Q, shaping it carefully.

Side tapering and the front waist dart.
The reduction in the waist measurement is calculated as on the back, subtracting half the waist circumference from half the bust circumference and dividing the result by 2 (e.g.: 50 - 36 = 14: 2 = 7 cm).
This amount is distributed between the side tapering and the waist darts, so we have:
- E-W1, like E-W on the back = 4 cm.
- Draw Q-W1. SIDE FRONT.
- I-S1 = ½ Bust divergence (e.g. 19: 2 = 9.5 cm).
- B-T1 = I-S1.
- S1-S2 = 5.8 cm. DART TIP POSITION.
- Draw S2-T1 using a broken line.
- Draw the waist dart with a width of 3 cm (or another measurement based on the total waist tapering) and the length T1-S2, at the edge of the circle.

THE SLEEVES

INTRODUCTION

The sleeve is the upper part of a male or female garment (shirt, suit, jacket, overcoat, etc.) that covers the arms from the shoulders to the wrist.

Sleeves can have various styles and shapes, different lengths, and different volumes.

There are essentially three main sleeve styles:

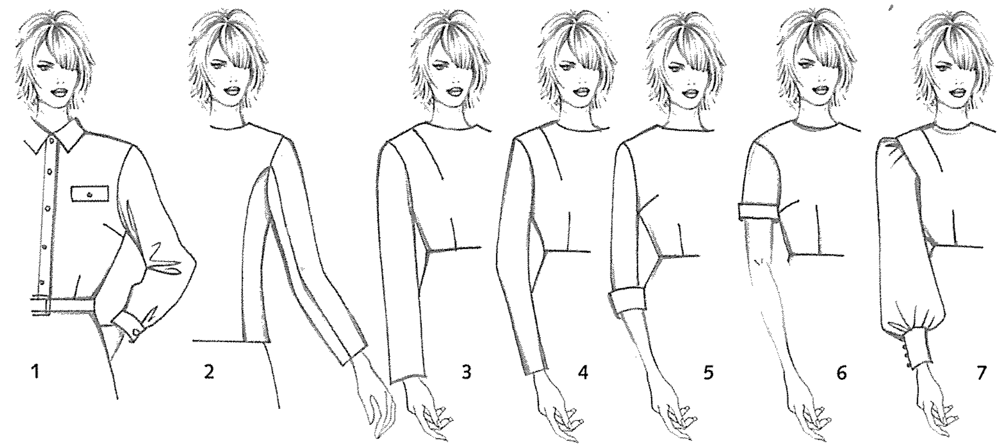
Fitted sleeves – Kimono sleeves – Raglan sleeves.

Fitted sleeves are sewn into the armhole of the bodice, and they may consist of a single piece or two pieces, and the sleeve itself can be close-fitting or puffed, long or short and with the end tight or loose, but all of them have the head part sewn into the armhole of the bodice.

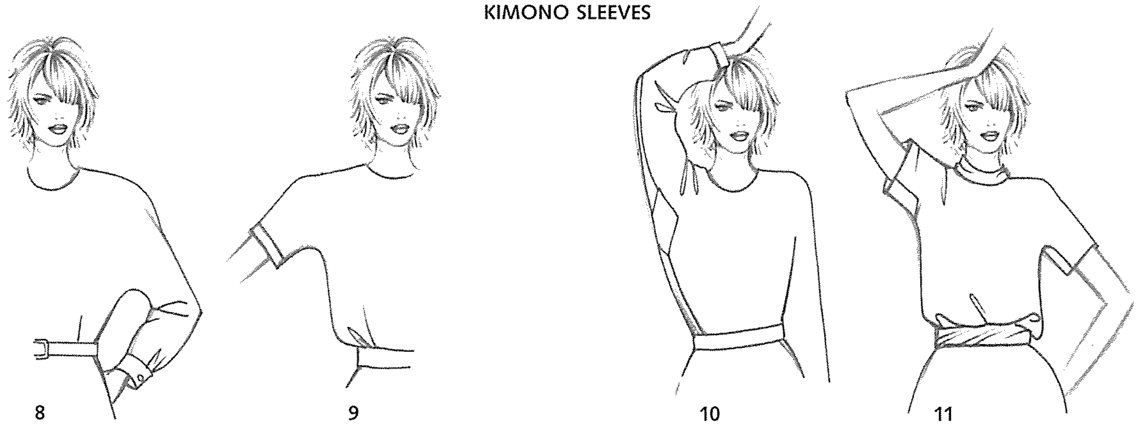
Kimono sleeves are made in a single piece with the bodice, and without stitching at the sleeve head. They can be close-fitting or very roomy, long or short, with the bottom wide or narrow.

Raglan sleeves are sewn onto the bodice with diagonal shapes that from the underarm extend to the collar. Raglan sleeves may take different shapes: hammer, yoked of varying wideness, with the bottom wide or narrow.

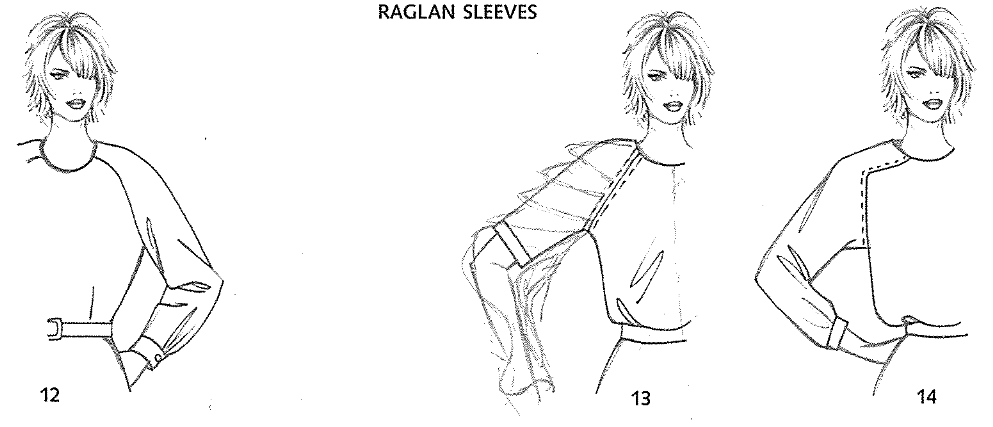
FITTED SLEEVES



KIMONO SLEEVES



RAGLAN SLEEVES



Sleeve types: 1) Fitted sleeve for shirt with cuff; 2) Fitted sleeve with two seams; 3) Cylindrical or straight fitted sleeve; 4) Skinny fitted sleeve; 5) Three-quarters fitted sleeve; 6) Short fitted sleeve; 7) Wide fitted sleeve; 8) Long kimono sleeve with cuff; 9) Short kimono sleeve; 10) Long kimono sleeve with gusset; 11) Short kimono sleeve with gusset; 12) Long Raglan sleeve with cuff; 13) Short Raglan sleeve; 14) Hammer raglan sleeve.

ANALYSIS OF THE ARMS

ANALYSIS OF THE ARM TYPES

Knowledge of the anatomical conformation of the arms is indispensable for a correct realization of the sleeves, especially if they are close-fitting or sewn-in.

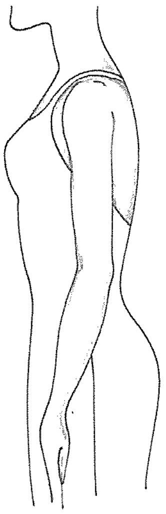
The most common arm types are:

1) *Regular arms:* Nearly straight shape from the shoulder to the elbow, with a tapered wrist.

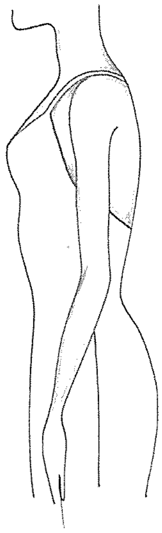
2) *Thin arms:* Conformation with fine bone structure and anatomy, in both the upper and the lower arms.

3) *Heavy arms:* Conformation enlarged from the shoulder to the elbow.

4) *Very heavy arms:* Conformation very much enlarged from the top of the shoulder to the elbow, and even the forearm is substantial.


1

REGULAR ARMS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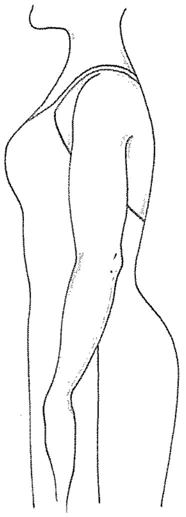
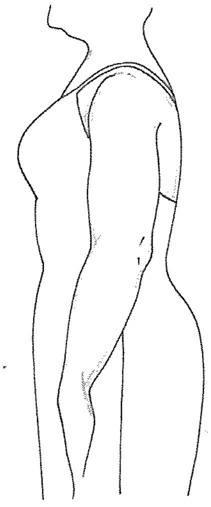
THIN ARMS


3

HEAVY ARMS


4

VERY HEAVY ARMS

ANALYSIS OF THE POSITION OF THE ARMS

An analysis of the position of the arms with respect to the rest of the figure is very important for the perfect fall of the sleeve. In fact, the position of the sleeve's centre shoulder must be adapted to the shape and position of the subject's arm.

There are two main position defects: forward sleeve and backward sleeve.

1) *Regular arms:* The centre of the arm is precisely aligned with the centre of the body, so that the centre of the sleeve, positioned with the centre of the shoulder, allows it to fall perfectly.

2) *Forward arms:* The forward arm carries along with it the shoulder blade and the spine, increasing the fullness and convexity of the back area, and contracting and flattening the front.

When the arms are set forward, the centre of the sleeve should be shifted back with respect to the centre of the bodice shoulder.

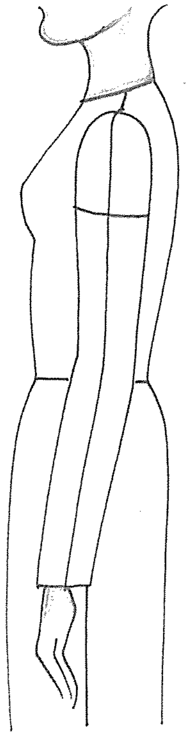
Moreover, this conformation increases the girth of the back and reduces the front, so the basic block has to be modified accordingly.

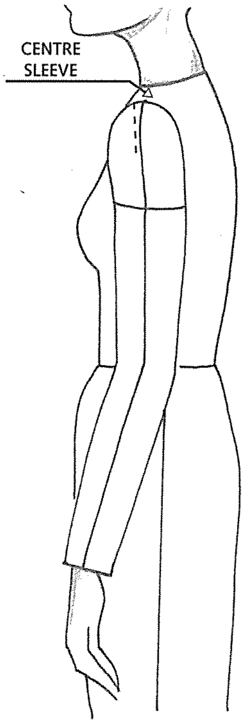
3) *Arms set back:* With arms thrust backwards, the hollow in the centre of the back increases, while the effect of the jutting shoulder blade and the slope of the shoulder are diminished.

The back of the chest and the spinal curve are reduced and the bust point instead increases.

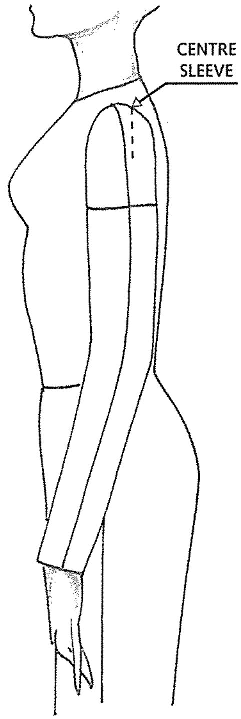
Therefore, the basic pattern will have to be adapted to the shape, by carefully measuring the parts.

When the arms are set back, the centre of the sleeve must be shifted forward with respect to the bodice's centre shoulder.


REGULAR ARMS



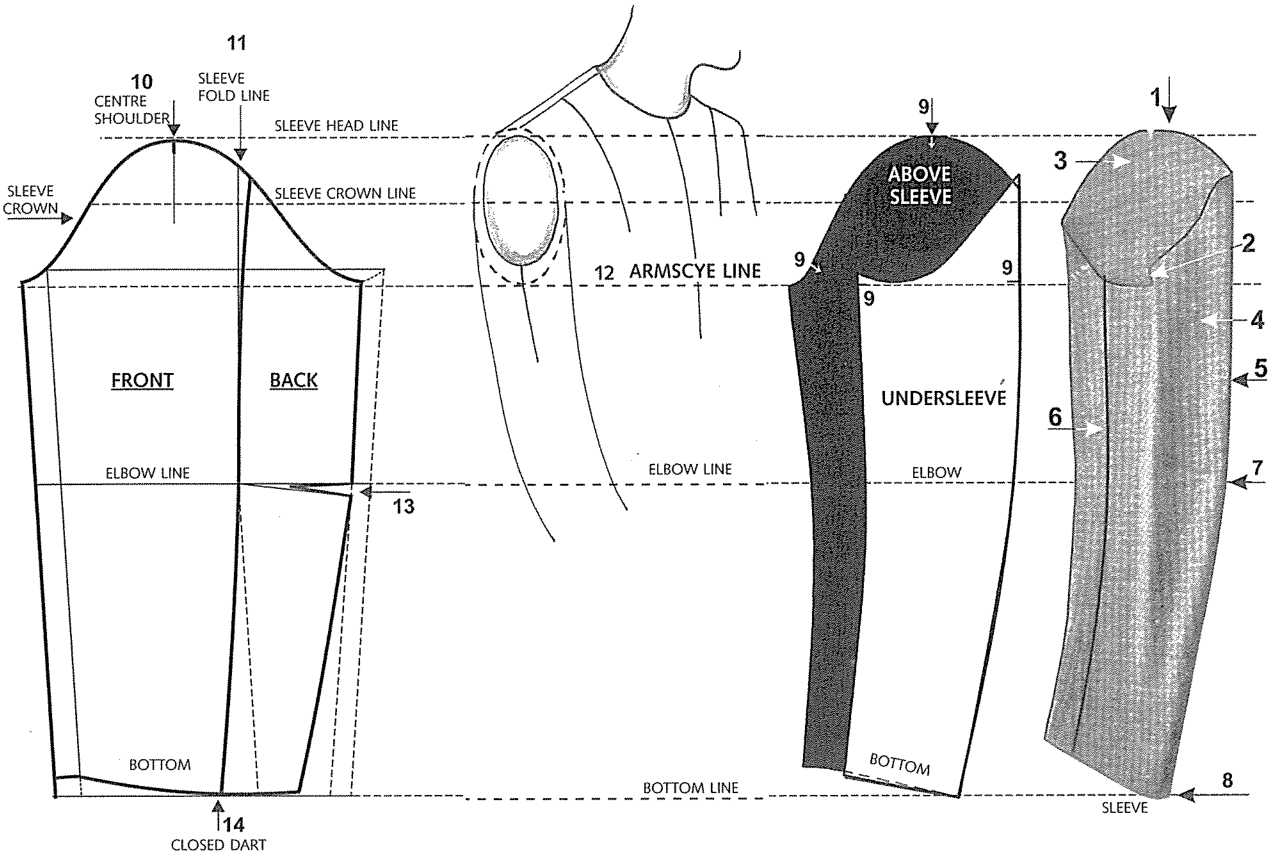
FORWARD ARMS



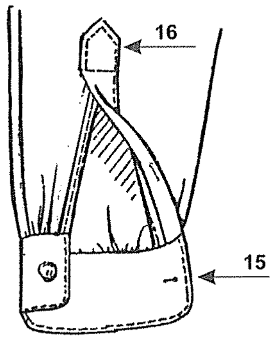
ARMS SET BACK

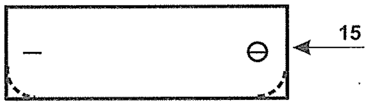
PATTERN TERMINOLOGY

SLEEVES

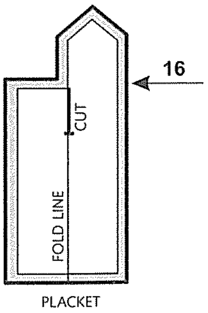

11
10
CENTRE SHOULDER
SLEEVE FOLD LINE
SLEEVE HEAD LINE
SLEEVE CROWN
SLEEVE CROWN LINE
FRONT
BACK
ELBOW LINE
13
BOTTOM
14
CLOSED DART
12 ARMSCYE LINE
ELBOW LINE
BOTTOM LINE
9
ABOVE SLEEVE
9
9
9
UNDERSLEEVE
ELBOW
BOTTOM
1
3
2
4
5
6
7
8
SLEEVE

1) - Sleeve head - Sleeve crown.
2) - Armscye - Armhole.
3) - Oversleeve.
4) - Undersleeve.
5) - Undersleeve side seam line.
6) - Undersleeve centre armscye seam line.
7) - Elbow line.
8) - Sleeve hem.
9) - Notches.
10) - Centre shoulder.
11) - Fold line.
12) - Armscye line.
13) - Elbow dart.
14) - Undersleeve dart.
15) - Cuffs.
16) - Placket for sleeve vent.



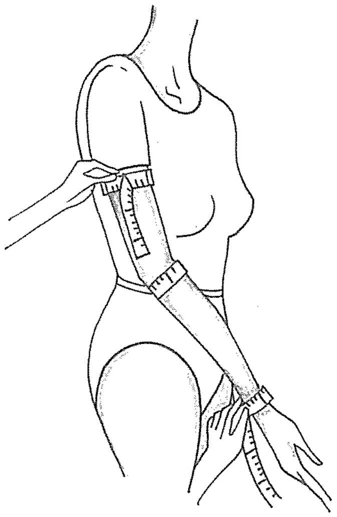


CUFF

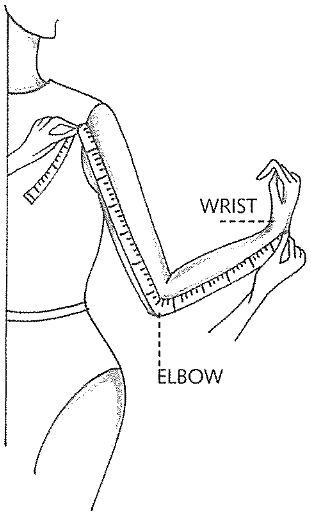

16
CUT
FOLD LINE

PLACKET

Fitted sleeve



Upper arm circumference
Measure by looping the tape measure around the fullest part of the upper arm, close to the underarm.
Elbow circumference
Measure the circumference at the centre of the elbow.
Wrist circumference
Measure the circumference just above the hand.
Total arm length
Measure from the shoulder seam, at the same point where the shoulder width is measured, passing by the elbow, with the arm slightly bent, and on to where the hand meets the wrist.
Elbow height
Measure from the shoulder seam to the elbow bone.

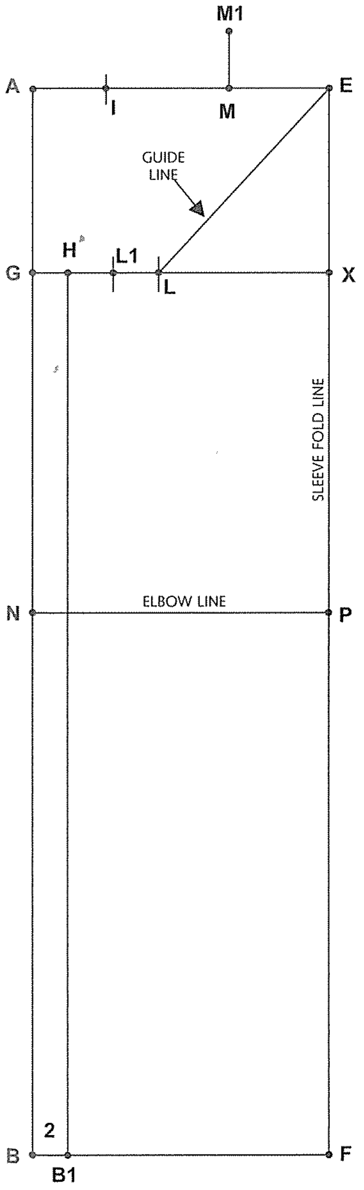

WRIST
ELBOW

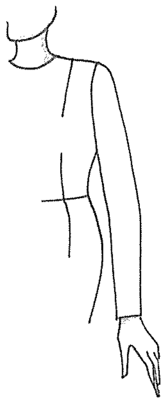
- Upper arm circumference
- Elbow circumference
- Wrist circumference

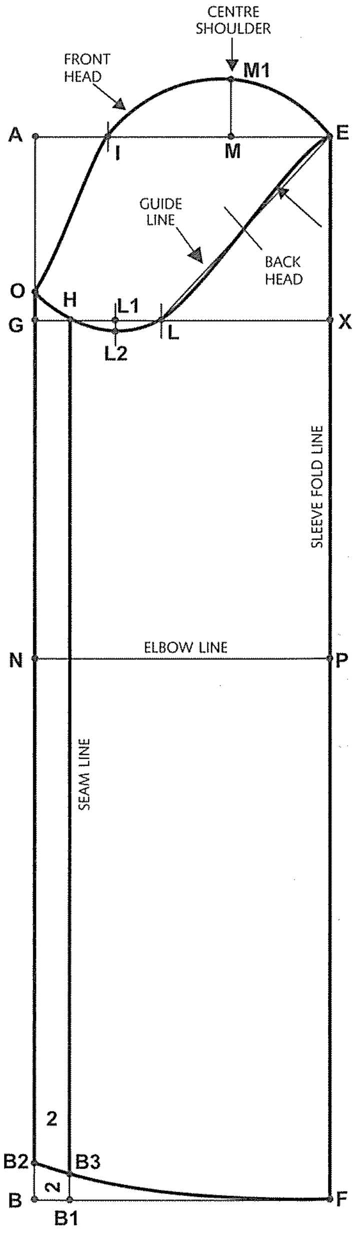
- Total arm length
- Elbow height

Basic fitted sleeve block

FOR FORM-FITTING BODICE


M1
A
I
M
E
GUIDE LINE
G
H
L1
L
X
SLEEVE FOLD LINE
N
ELBOW LINE
P
2
B
B1
F




CENTRE SHOULDER
FRONT HEAD
M1
A
I
M
E
GUIDE LINE
BACK HEAD
O
H
L1
G
L
X
L2
SLEEVE FOLD LINE
N
ELBOW LINE
P
SEAM LINE
2
B2
B3
B
2
B1
F

Measurements
- Arm circumference 29 cm + ease.
- Arm length 58 cm.

On the left hand side of a sheet of pattern paper, draw a rectangle A–B–E–F, with:
- A-E like sector bodice +½ sector. (e.g.: 10.7 + 5.35 = 16 cm).
- A-B measurement length sleeve (e.g.: 58 cm).
- A-G = L1-P1 of the basic bodice back minus 1 cm (e.g.: 10 - 1 = 9 cm).
- Draw G-X parallel to A-E.
- A-N = half A-B (e.g.: 58: 2 = 29 cm).
- Write ELBOW LINE.
- A-M = $^{2}/_{3}$ A-E (e.g.: 16 x 2 = 32: 3 = 10.6 cm).
- Write CENTRE SHOULDER.
- M-M1 $^{1}/_{3}$A-G (e.g.: 9: 3 = 3 cm).
- A-I ¼ A-E (e.g.: 16: 4 = 4 cm).
- G-H 2 cm.
- Draw H-B1 parallel to A-B (This line is the seam line and often it must be moved to the front).
- X-L half G-X + 1 (e.g.: 16: 2 = 8 + 1 = 9 cm).
- L-L1 half H-L.
- L1-L2 1 cm.
- G-O 1.5 cm.
- Draw accordingly the front head E-M1-I-O.
- Draw accordingly the back head E-L-H-O.
- Draw with curve the bottom F-B2.

ADAPTATION FITTED SLEEVE

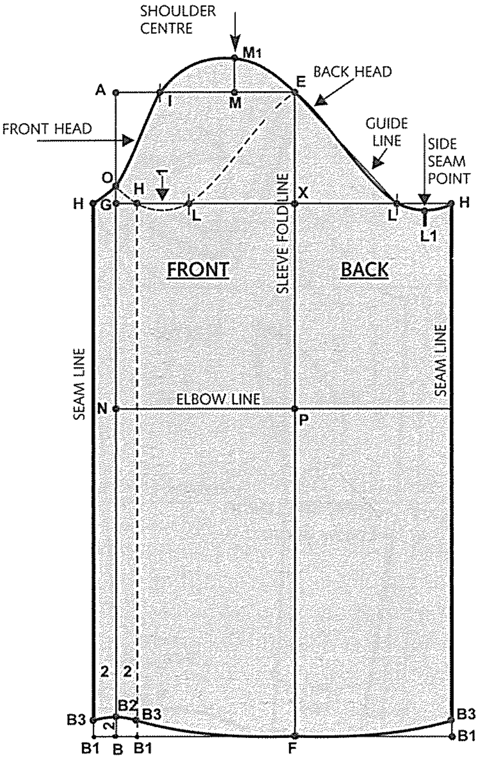
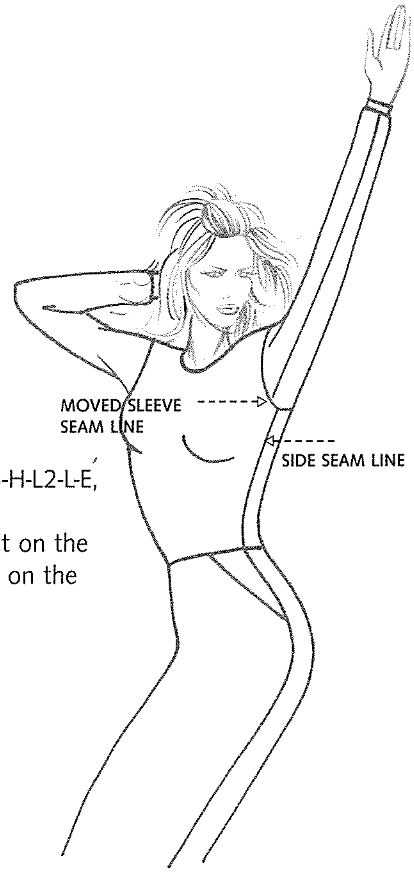
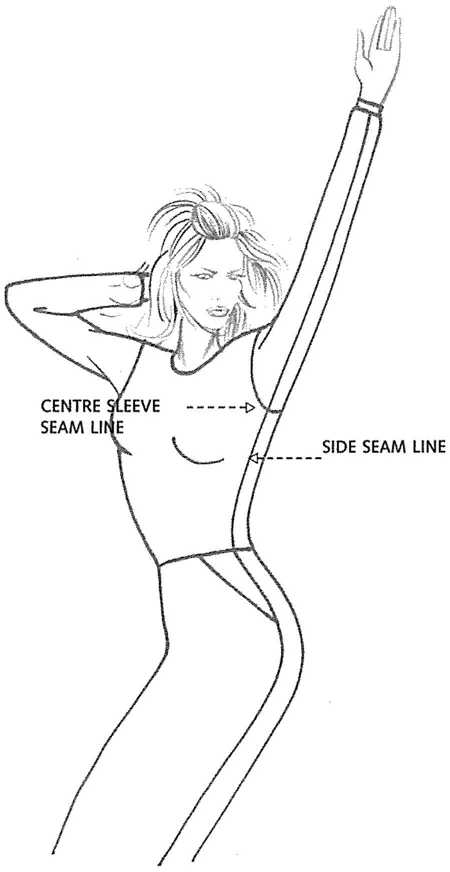

SHOULDER CENTRE
M1
A
I
M
E
BACK HEAD
FRONT HEAD
GUIDE LINE
SIDE SEAM POINT
O
H
G
H
L1
L
X
L
L1
H
SLEEVE FOLD LINE
FRONT
BACK
SEAM LINE
SEAM LINE
N
ELBOW LINE
P
2
2
B2
B3
B3
2
B3
B1
B1
B
B1
F

Fig.1
SLEEVE SEAM MOVED TO THE FRONT

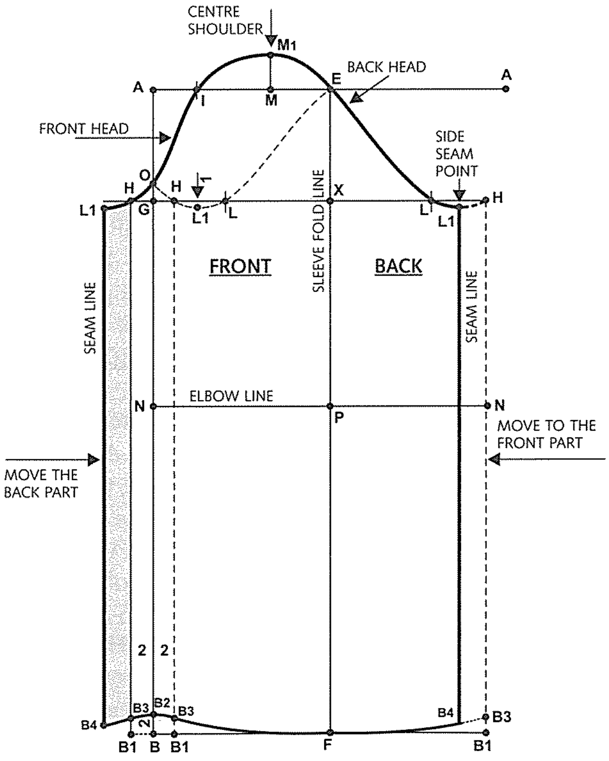

MOVED SLEEVE SEAM LINE
SIDE SEAM LINE

OPEN SLEEVE

- Copy the back part of the sleeve E-F-B3-H-L2-L-E, and position it on the fold line E-F.
- Copy the part H-B3-B2-O and position it on the line B2-O. Or, if the pattern calls for it, on the back line H-B3.


CENTRE SLEEVE SEAM LINE
SIDE SEAM LINE

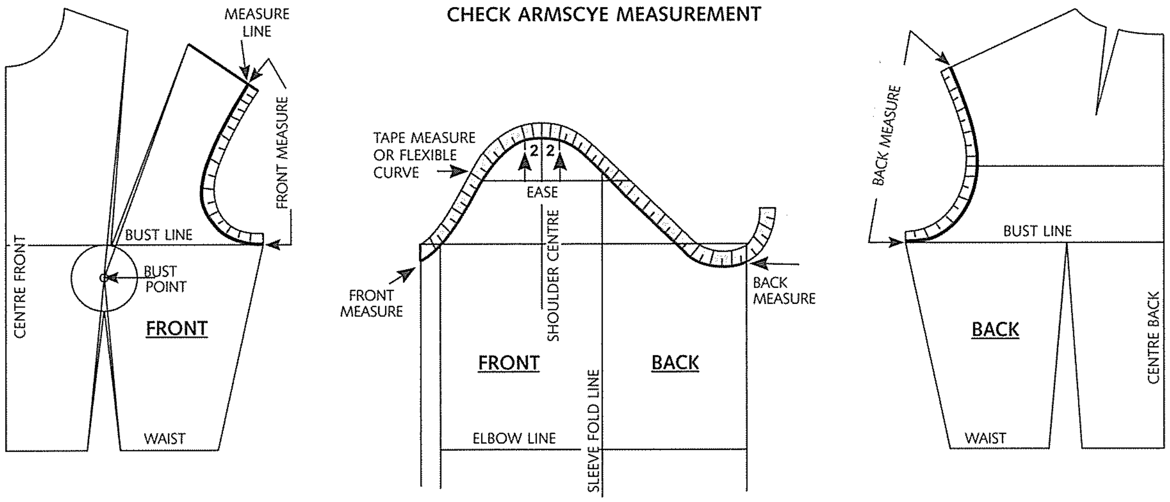
Note: *The sleeve seam must be kept forward 2–3.5 cm from the side seam (Fig. 1). To get a sleeve with its seam aligned with the side seam, you have to move the back part H-B3-L3-H, to the front seam line, as shown in Figure 2.*


CENTRE SHOULDER
M1
A
I
M
E
BACK HEAD
A
FRONT HEAD
SIDE SEAM POINT
O
H
H
L1
G
L1
L
X
L
L1
H
SLEEVE FOLD LINE
FRONT
BACK
SEAM LINE
SEAM LINE
N
ELBOW LINE
P
N
MOVE TO THE FRONT PART
MOVE THE BACK PART
2
2
B3
B2
B3
B4
B3
B4
2
B1
B
B1
F
B1

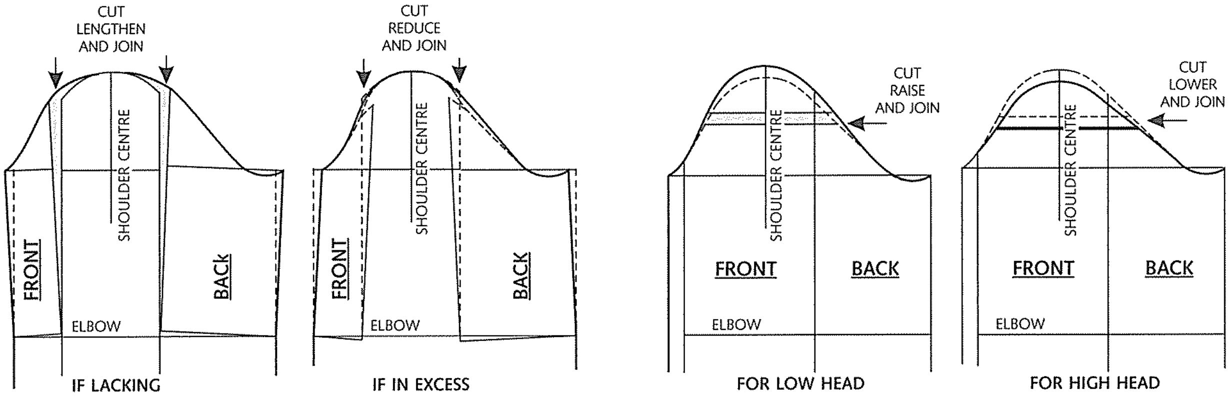
Fig,2
SLEEVE ALIGNED WITH THE SIDE SEAM

ARMSCYE CHECK AND MODIFICATION

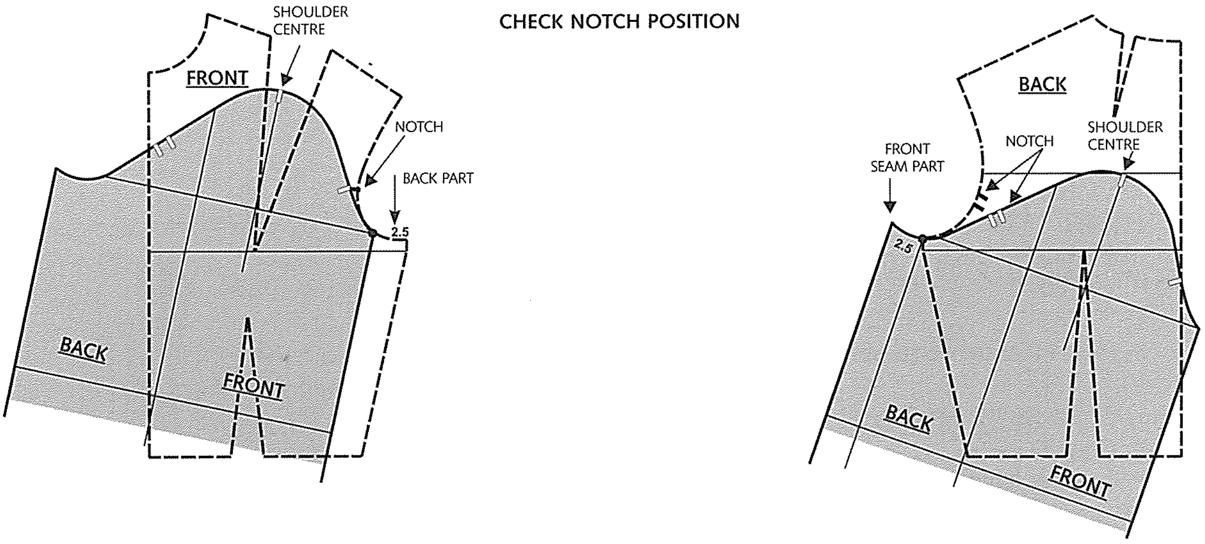
CHECK ARMSCYE MEASUREMENT


MEASURE LINE
FRONT MEASURE
BUST LINE
BUST POINT
CENTRE FRONT
FRONT
WAIST
TAPE MEASURE OR FLEXIBLE CURVE
2
2
EASE
SHOULDER CENTRE
FRONT MEASURE
BACK MEASURE
FRONT
BACK
ELBOW LINE
SLEEVE FOLD LINE
BACK MEASURE
BUST LINE
BACK
CENTRE BACK
WAIST

MODIFY ARMSCYE


CUT LENGTHEN AND JOIN
SHOULDER CENTRE
FRONT
BACK
ELBOW
IF LACKING
CUT REDUCE AND JOIN
SHOULDER CENTRE
FRONT
BACK
ELBOW
IF IN EXCESS
CUT RAISE AND JOIN
SHOULDER CENTRE
FRONT
BACK
ELBOW
FOR LOW HEAD
CUT LOWER AND JOIN
SHOULDER CENTRE
FRONT
BACK
ELBOW
FOR HIGH HEAD

CHECK NOTCH POSITION


SHOULDER CENTRE
FRONT
NOTCH
BACK PART
2.5
BACK
FRONT
BACK
FRONT SEAM PART
NOTCH
SHOULDER CENTRE
2.5
BACK
FRONT

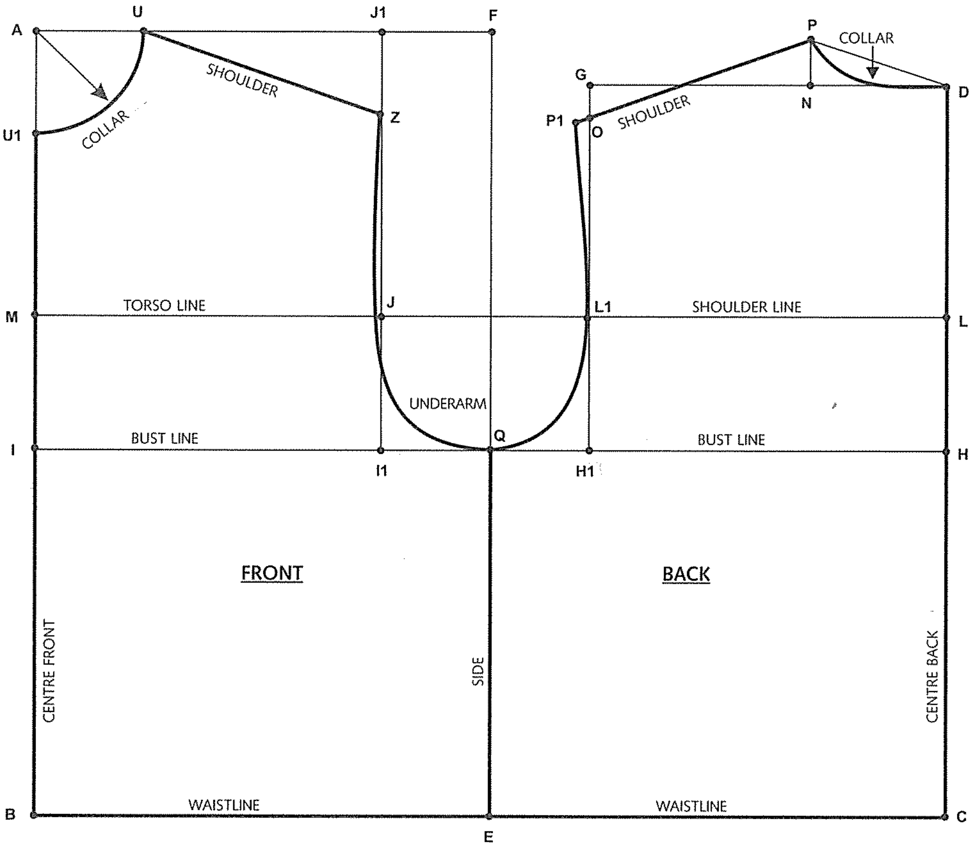
The basic bodice block and the corresponding armscye, before passing on to the successive production phases (industrialization, layout, cutting, etc.), must first be checked and marked:

- Check that the measurement of the sleeve head or crown is the same as the bodice armscye plus the 2-4 cm of tolerance needed for assembly and the ease (the amount of ease depends on the weight and type of fabric).
- Check that the notches on the sleeve correspond to those of the bodice, based on the position of the sleeve seam in relation to the side seam, which must be moved 2.5–3 cm toward the front.

If you want to have the seam even with that of the side, it is necessary to change the basic sleeve block as shown in the figure.

- If the armscye measurement is much too big or much too small compared to that of the bodice, it has to be modified as shown above.

BASIC BODICE BLOCK WITHOUT DARTS


A
U
J1
F
P
COLLAR
G
D
N
U1
SHOULDER
Z
COLLAR
P1
O
SHOULDER
M
TORSO LINE
J
L1
SHOULDER LINE
L
UNDERARM
I
BUST LINE
Q
BUST LINE
H
I1
H1
FRONT
BACK
CENTRE FRONT
SIDE
CENTRE BACK
B
WAISTLINE
WAISTLINE
C
E

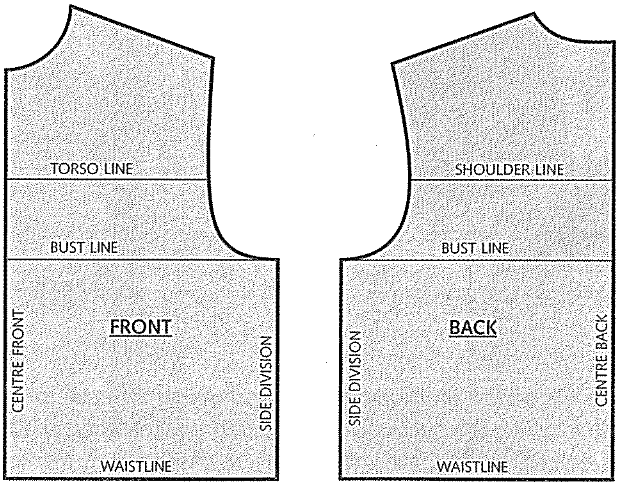
- Draw a right angle A-B-C, with:
- A-B equal to front Waist length (e.g.: 43 cm).
- B-C equal to half the bust circumference plus ease. (e.g.: 92 + 8 = 100: 2 = 50 cm).
- C-D Back waist length (e.g.: 40 cm).
- B-E Half B-C.
- A-F like B-E. Draw E-F (SIDE LINE).
- D-H half C-D (e.g.: 40: 2 = 20 cm).
- Draw H-I. BUST LINE.
- D-G measures ½ Shoulder width + 1 cm ($^{2}/_{5}$ of B-C; e.g. shoulder width 19 + 1 = 20 cm).
- H-H1 = D-G. Draw H1-G.
- H1-I1 = $^{1}/_{5}$ H-I plus 1.5 cm (e.g.: 50: 5 = 10 + 1.5 = 11.5 cm).
- Draw I1-J-J1 parallel to H1-L1-G.
- H-L = $^{1}/_{3}$ D-H (e.g. 20: 3 = 6.7 cm). Draw L-M.

Back

- G-O = 1.5 cm (This measure decreases if shoulder pads are called for).
- D-N = ½ shoulder width - 2 cm (e.g.: 7.5 cm).
- N-P = 2.5 cm. Draw D-P.
- Draw P-O-P1 Shoulder length measure (e.g.: 13.5 + 0.5 = 14 cm).
- Mark the point Q midway along H-I.
- Draw the Armhole or Armscye P1-L1-Q, as shown in the figure.

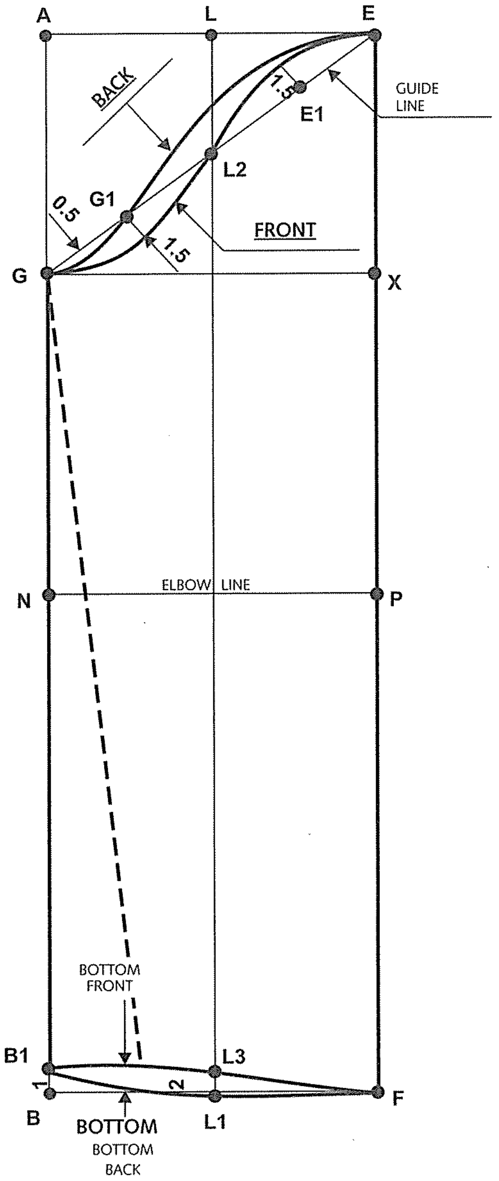
Front

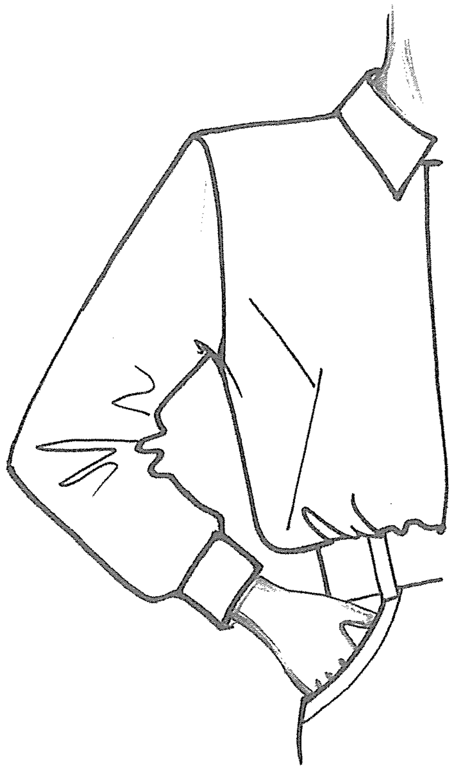
- A-U = $^{1}/_{6}$ Shoulder width (e.g.; 38: 6 = 6.3 cm).
- Draw the arc U-U1.
- J1-Z = 5 cm (This measure decreases if there are shoulder pads.)
- Draw U-Z equal in measure to P-P1 on the back.
- Draw Z-J-Q as shown in the figure.


TORSO LINE
BUST LINE
FRONT
CENTRE FRONT
SIDE DIVISION
WAISTLINE
SHOULDER LINE
BUST LINE
BACK
SIDE DIVISION
CENTRE BACK
WAISTLINE

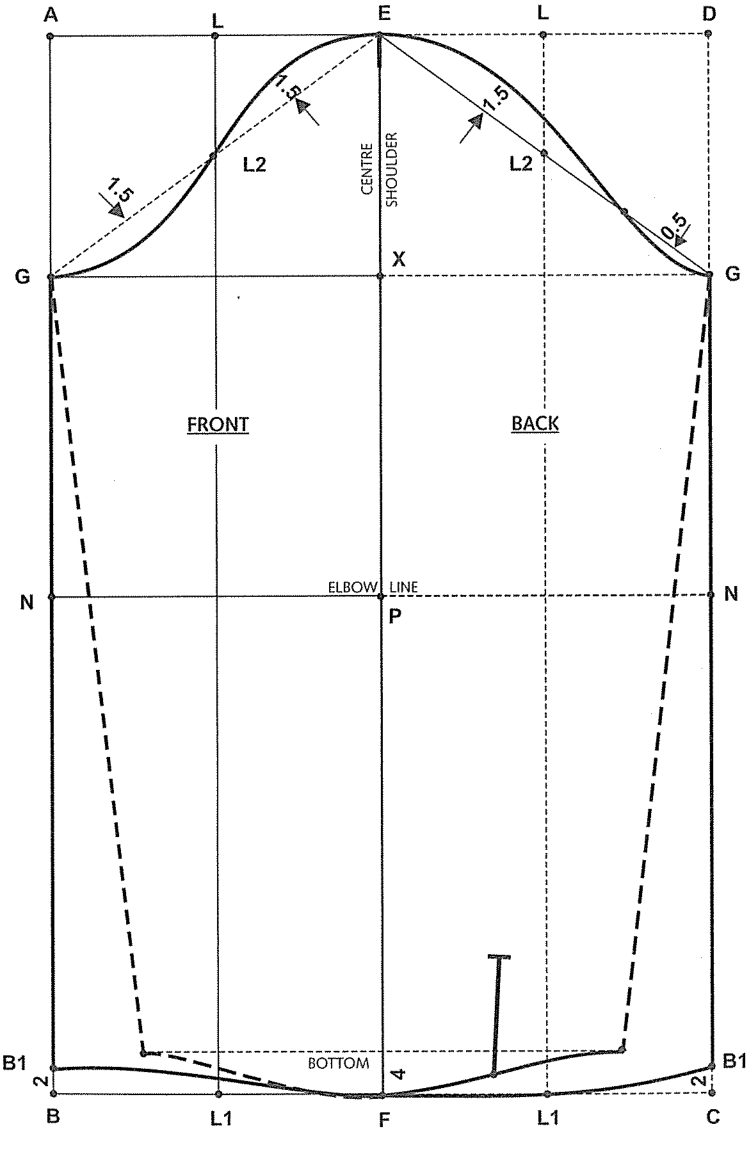
BASIC FITTED SLEEVE

FOR BODICE WITHOUT DART

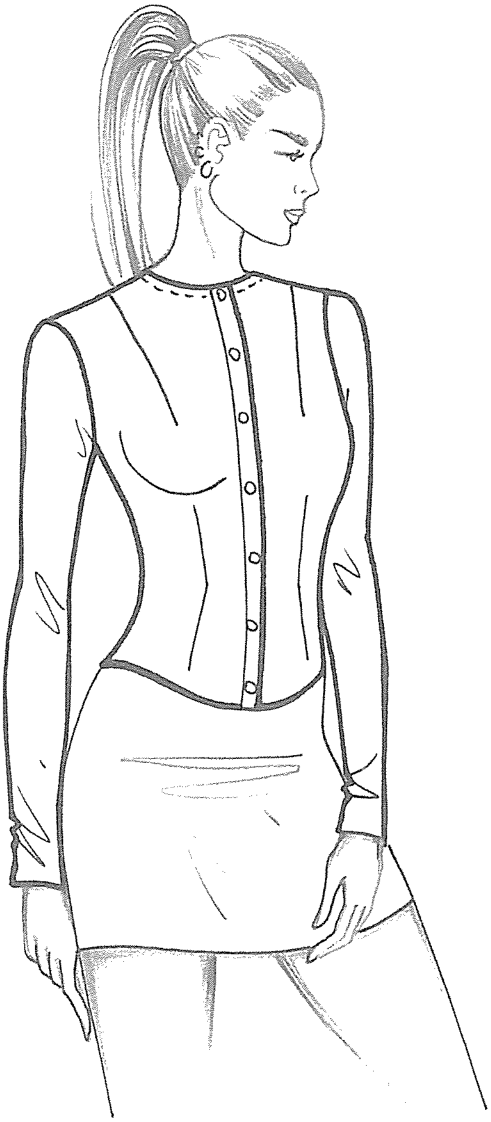

A
L
E
BACK
1.5
E1
GUIDE LINE
L2
0.5
G1
FRONT
1.5
G
X
ELBOW LINE
N
P
BOTTOM FRONT
B1
L3
1
2
F
B
BOTTOM
L1
BOTTOM BACK

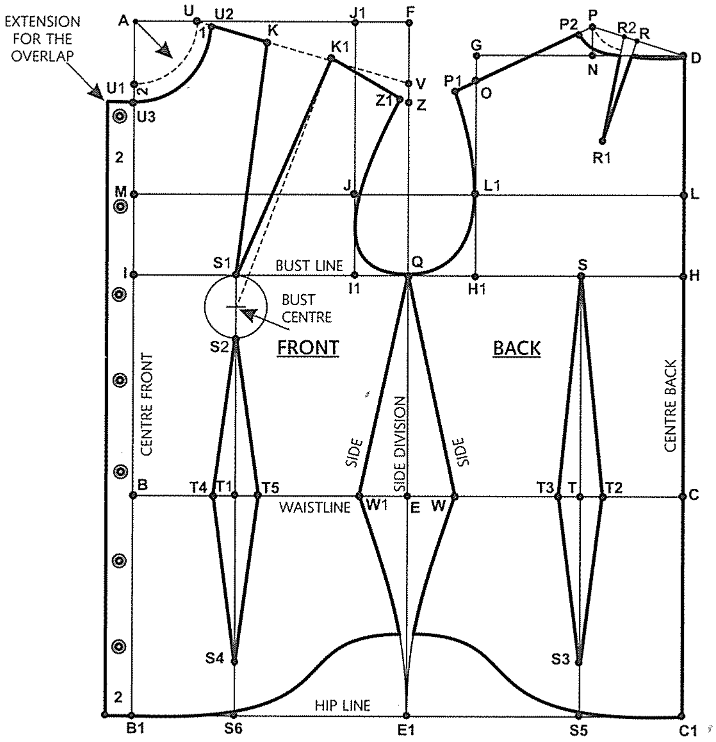


- Draw a rectangle A-B-E-F with:
- A-B = Sleeve length (e.g.: 58 cm).
- A-E = the Bodice section measurement + ½ the same section measurement 19.5 (e.g.: Section 11.5 + 5.75 = 17.25 cm).
- A-G = L1-P1 on the bodice + 1 cm (13 cm).
- Draw G-X.
- Join G-E with diagonal.
- A-N = half A-B + 2 cm. Join N-P.
- A-L = half A-E. Draw L-L1.
- L2 = half G-E.
- Move L3 2 cm from L1.
- E1 = half E-L2.
- G1 = half G-L2.
- Draw E-L2-G with a curved line as in the figure.
- Draw E-G1-G with a curved line as in the figure.
- Draw B1-L3-F with a curved line.
- Draw B1-L1-F with a curved line.
- Copy the front and back of the sleeve and draw the full sleeve as in the figure.

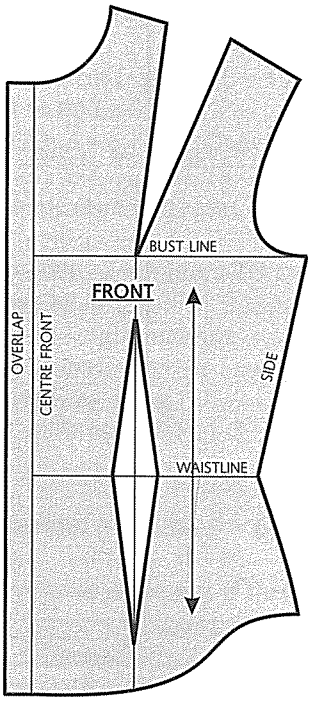

A
L
E
L
D
1.5
1.5
L2
CENTRE SHOULDER
L2
1.5
0.5
G
X
G
FRONT
BACK
ELBOW LINE
N
P
N
B1
BOTTOM
B1
2
4
2
B
L1
F
L1
C

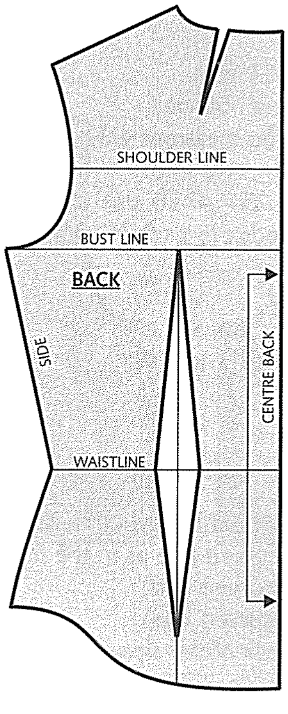
CLOSE-FITTING BLOUSE



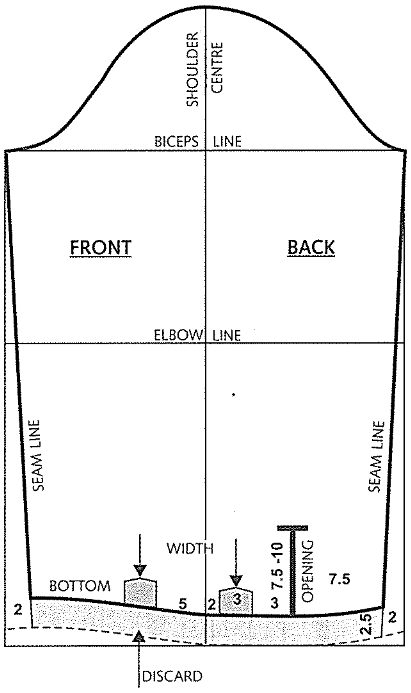

EXTENSION FOR THE OVERLAP
A
U
U2
1
J1
F
K
K1
V
Z1
Z
U1
2
U3
2
M
J
L1
L
P2
P
R2
R
G
D
N
P1
O
R1
I
S1
BUST LINE
I1
Q
H1
S
H
BUST CENTRE
S2
FRONT
BACK
CENTRE FRONT
SIDE
SIDE DIVISION
SIDE
CENTRE BACK
B
T4
T1
T5
WAISTLINE
W1
E
W
T3
T
T2
C
S4
S3
2
HIP LINE
B1
S6
E1
S5
C1

- Draw the basic block with darts and 6-8 cm ease.
- Extend the centre back, centre front and side division lines, as desired (15-20 cm).
- Draw the extension for the overlap of the button placket.
- Lower the neckstline as desired (2 cm).
- Move U-U2 and P-P2 1 cm.
- Finish the bottom with desired shape.


BUST LINE
FRONT
OVERLAP
CENTRE FRONT
SIDE
WAISTLINE


SHOULDER LINE
BUST LINE
BACK
SIDE
CENTRE BACK
WAISTLINE

Blouse sleeve with cuff


SHOULDER
CENTRE
BICEPS LINE
FRONT
BACK
ELBOW LINE
SEAM LINE
SEAM LINE
WIDTH
7.5 -10
OPENING
7.5
BOTTOM
2
5
2
3
3
2.5
2
DISCARD

- Draw the basic sleeve block with seam aligned with the bodice side (or the sleeve for bodice without darts).
- Shorten the bottom of the sleeve by 2.5–5 cm (or the length desired), depending on the height of the cuff (cuff height less 2.5 cm for a bit of richness) and taper the end as desired (2 + 2 cm).
- Draw the line for the opening, at 7.5 cm from the back seam, for a length of around 7.5–10 cm.
- Draw the markers for the pleats at the sleeve bottom, about 3 cm each.

Simple cuff
- Draw a rectangle A-B-C-D, with:
- A-B equal to the desired cuff height.
- A-D equal to the measurement of the wrist + 2 cm or 3 cm ease.

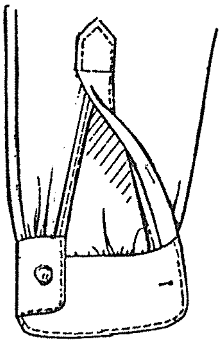
Single cuff
- Draw a rectangle A-B-C-D, with:
- A-B equal to the double of the cuff height.
- A-D equal to the measurement of the wrist + 2 cm or 3 cm ease.
- A-E half A-B. Draw E-F.
- C-C1 and B-B1 0.6 cm. Trim the inner pieces.

Double cuff
- Draw a rectangle A-B-C-D, with:
- A-B equal to the double cuff height deduct 1 cm.
- A-D equal to the measurement of the wrist + 2 cm or 3 cm ease.
- A-E = half A-B-1 cm. Draw E-F.

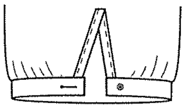
Edge and placket

The opening with edging is the most common system used in shirts. The edge is made with a strip of fabric on the straight grain, double the length of the opening and at least 3.5 cm wide.

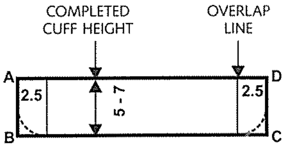
For the placket, it is necessary to make the pattern, as clearly shown in the illustration.



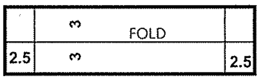
CUFF



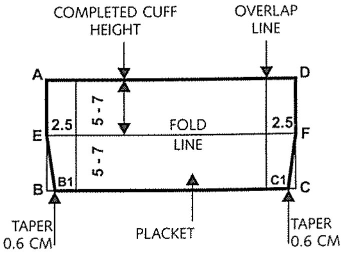
BAND


COMPLETED CUFF HEIGHT
OVERLAP LINE
A
D
2.5
5 - 7
2.5
B
C

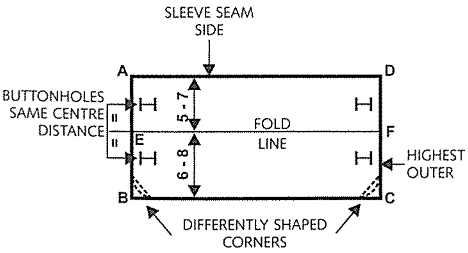
SINGLE-PIECE CUFF 4 PIECES


3
FOLD
2.5
3
2.5

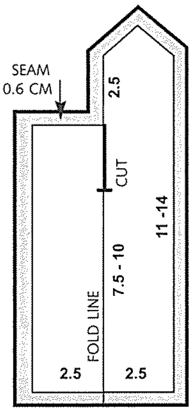
BAND 2 PIECES


COMPLETED CUFF HEIGHT
OVERLAP LINE
A
D
E
2.5
5 - 7
FOLD LINE
2.5
F
5 - 7
B
B1
C1
C
TAPER 0.6 CM
PLACKET
TAPER 0.6 CM

SINGLE CUFF 2 PIECES

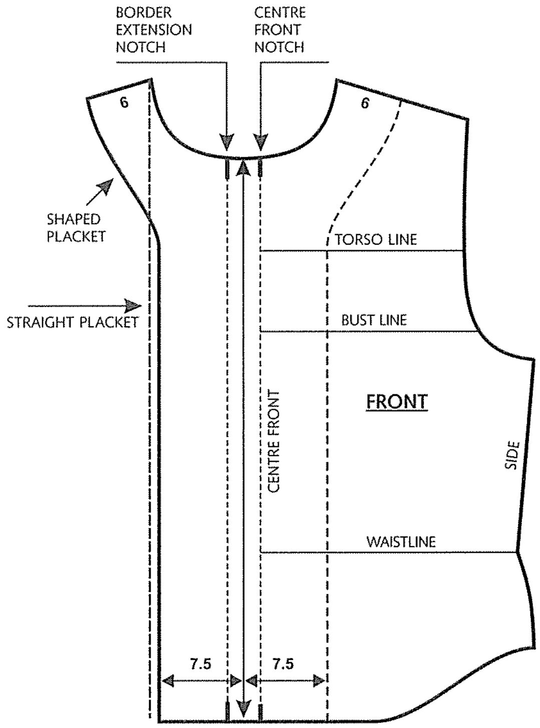

SLEEVE SEAM SIDE
A
D
BUTTONHOLES SAME CENTRE DISTANCE
5 - 7
FOLD LINE
E
F
6 - 8
HIGHEST OUTER
B
C
DIFFERENTLY SHAPED CORNERS

DOUBLE CUFF 4 PIECES


SEAM 0.6 CM
2.5
CUT
11 -14
7.5 - 10
FOLD LINE
2.5
2.5

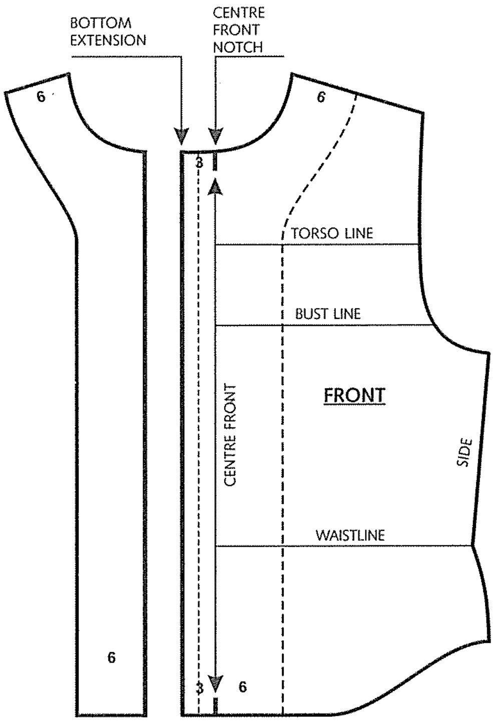
ENLARGED PLACKET

SHIRT PLACKET


BORDER EXTENSION NOTCH
CENTRE FRONT NOTCH
6
6
SHAPED PLACKET
STRAIGHT PLACKET
TORSO LINE
BUST LINE
FRONT
CENTRE FRONT
SIDE
WAISTLINE
7.5
7.5

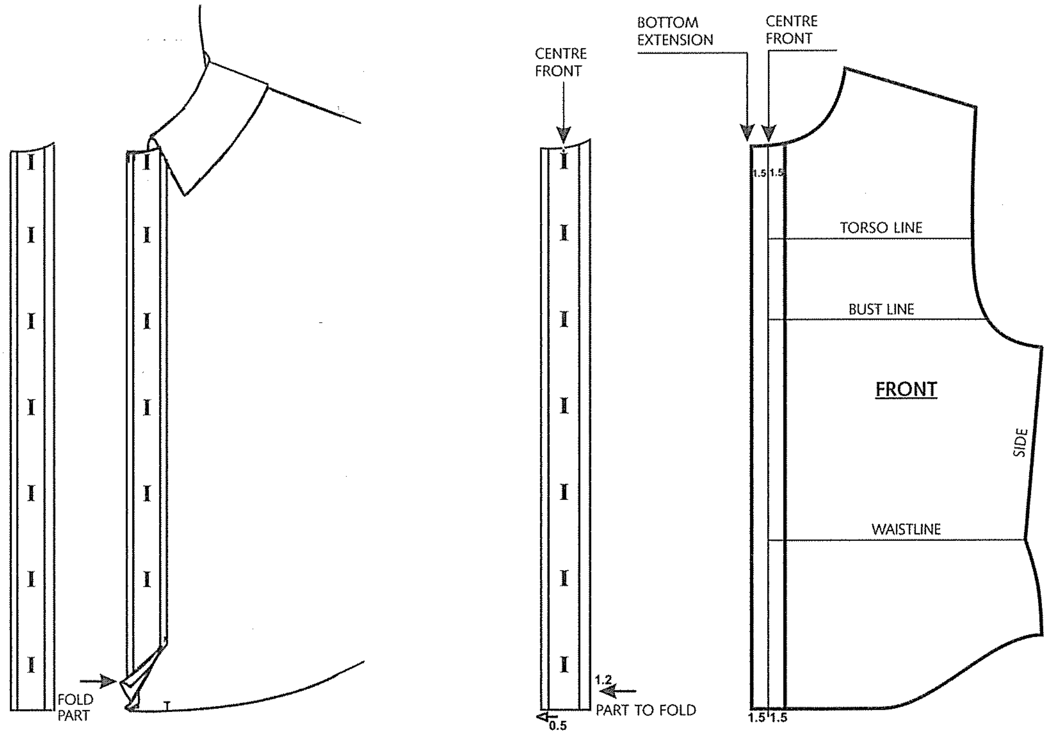
WHOLE PLACKET

- Draw the placket on the pattern with 6 cm on the shoulder line and 7.5 cm (6 + 1.5 cm extension) from the centre front line.
- Copy the placket outline beyond the centre front.
- Mark off the notches and the grain and join the points to achieve a smooth run.


BOTTOM EXTENSION
CENTRE FRONT NOTCH
6
6
3
TORSO LINE
BUST LINE
FRONT
CENTRE FRONT
SIDE
WAISTLINE
6
3
6

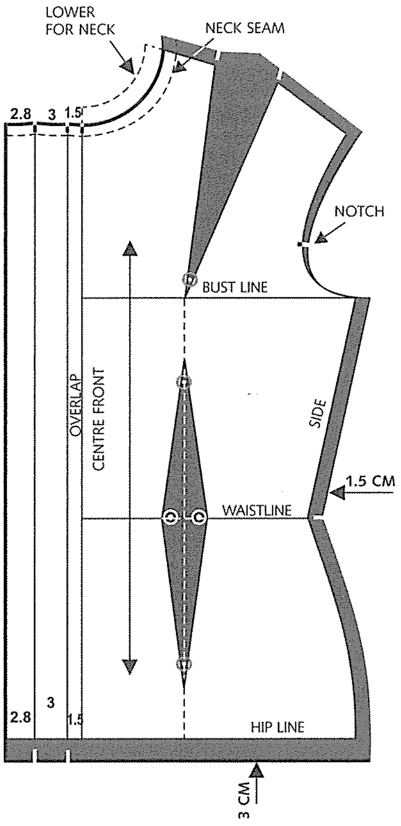
TWO-PIECE PLACKET

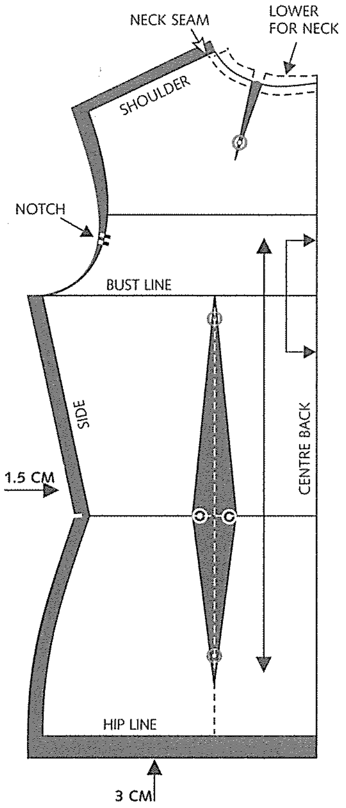
- Draw the placket on the pattern with 6 cm on the shoulder line and 6 cm from the centre front line.
- Copy the placket outline starting from the centre front line.
- Mark off the notches and the grain and joint the points to achieve a smooth run.


FOLD PART
CENTRE FRONT
1.2
PART TO FOLD
0.5
BOTTOM EXTENSION
CENTRE FRONT
1.5
1.5
TORSO LINE
BUST LINE
FRONT
SIDE
WAISTLINE
1.5
1.5

APPLIED STRIP

SEAM ALLOWANCES


LOWER FOR NECK
NECK SEAM
2.8
3
1.5
NOTCH
BUST LINE
OVERLAP
CENTRE FRONT
SIDE
1.5 CM
WAISTLINE
2.8
3
1.5
HIP LINE
3 CM


NECK SEAM
LOWER FOR NECK
SHOULDER
NOTCH
BUST LINE
SIDE
CENTRE BACK
1.5 CM
HIP LINE
3 CM

After checking all the measurements and marking all the reference points and making the notches, lay the pattern out on the fabric, holding it down with weights or pins. On the centre front there should be enough fabric for the added width of the placket.

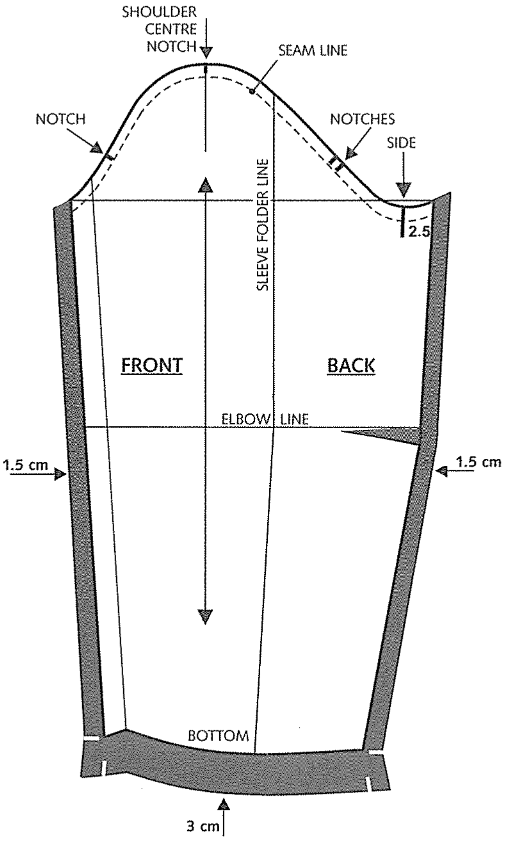
The centre front and the centre back should be on the straight of grain. The centre back should be placed on the fold, as it is seamless.

A seam allowance of 1 cm should be left for the bodice neckline and armscye. The seam allowance for the other parts is shown in the drawing and corresponds to the dressmaker's or industrial production requirements.

Fitting of the sleeve

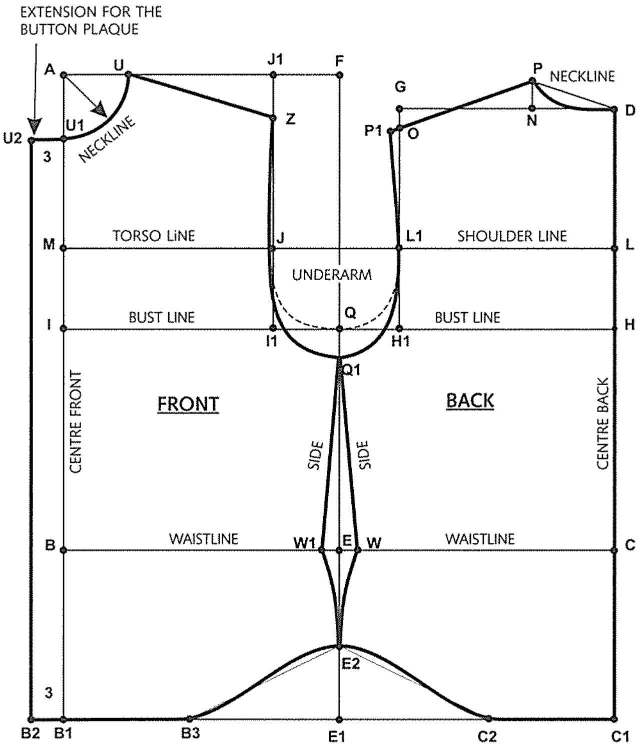
After sewing the sleeve seam and joining the front and back at the side and on the shoulder, the fitting of the sleeve can begin, keeping the bodice inside out and the sleeve right side out. Pin the sleeve to the side seam at the lower part of the armhole, keeping it 2.5 cm forward of the sleeve seam (this distance is only indicative and may be subject to change, based on the patterns or the subject's shape, for obtaining a perfect fit). Then, pin the centre sleeve to the centre of the shoulder seam, and continue pinning it all around, matching the notches, front and back, line up the seam of the sleeve crown with the seam of the loose points of the sleeve.

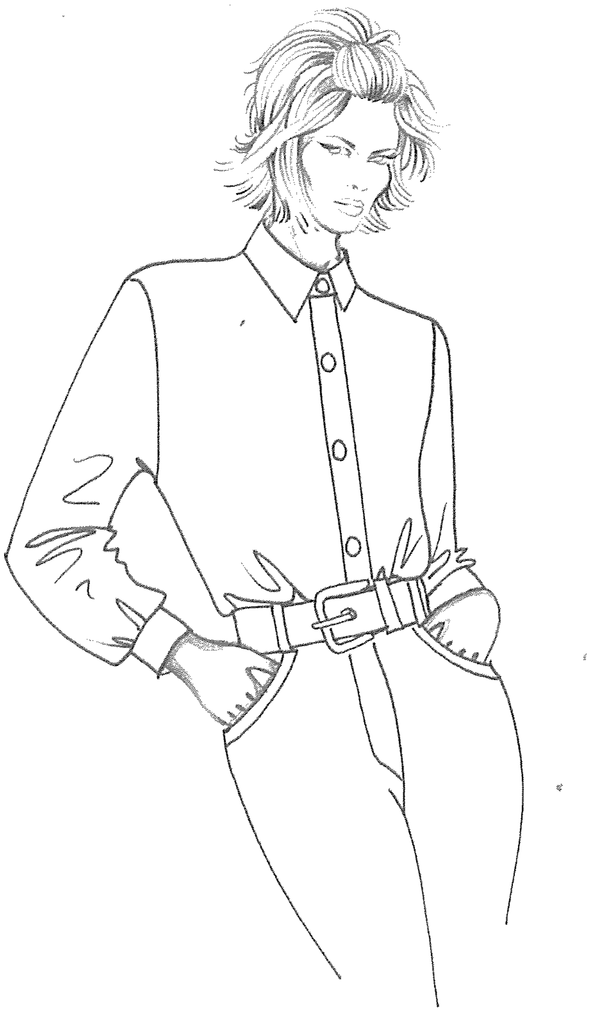
Make sure that the sleeve crown is 2–4 cm longer than the bodice armhole, depending on the type of fabric and the pattern style.


SHOULDER CENTRE NOTCH
SEAM LINE
NOTCH
NOTCHES
SIDE
2.5
SLEEVE FOLDER LINE
FRONT
BACK
ELBOW LINE
1.5 cm
1.5 cm
BOTTOM
3 cm

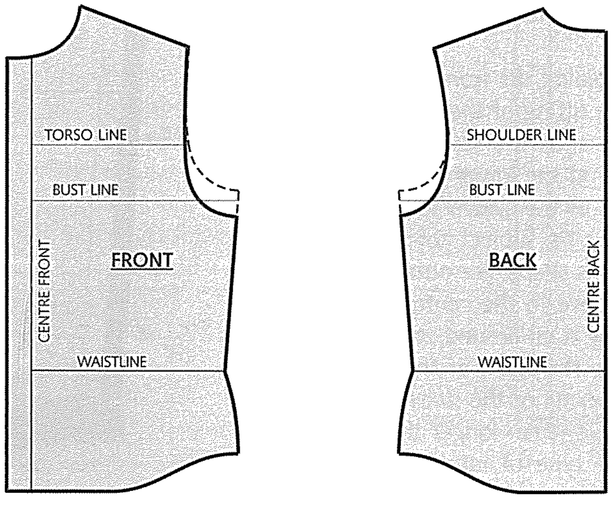
BASIC DARTLESS LOOSE-FITTING SHIRT BLOCK

LOOSE-FITTING

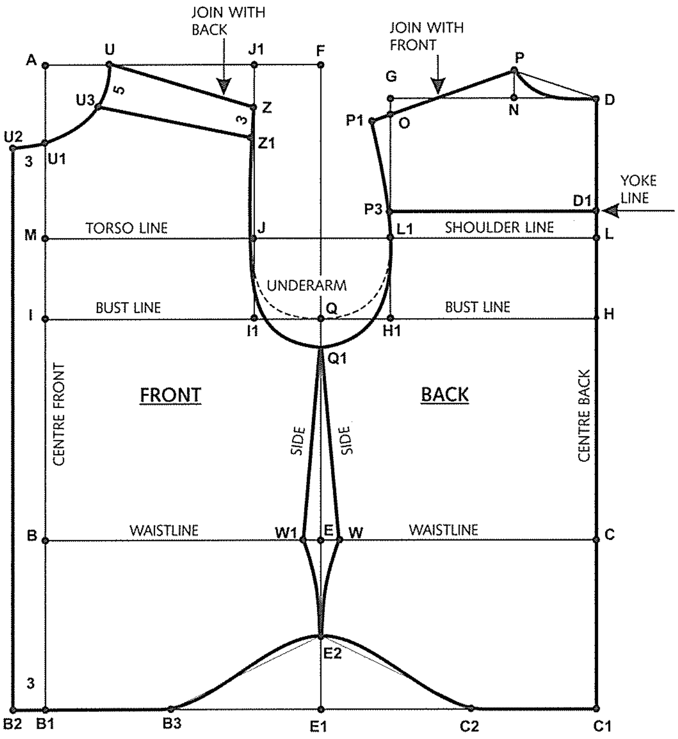

EXTENSION FOR THE BUTTON PLAQUE
A
U
J1
F
G
P
NECKLINE
D
N
Z
P1
O
U2
U1
NECKLINE
3
M
TORSO LINE
J
L1
SHOULDER LINE
L
UNDERARM
I
BUST LINE
Q
BUST LINE
H
I1
H1
Q1
CENTRE FRONT
FRONT
BACK
CENTRE BACK
SIDE
SIDE
B
WAISTLINE
W1
E
W
WAISTLINE
C
E2
3
B2
B1
B3
E1
C2
C1

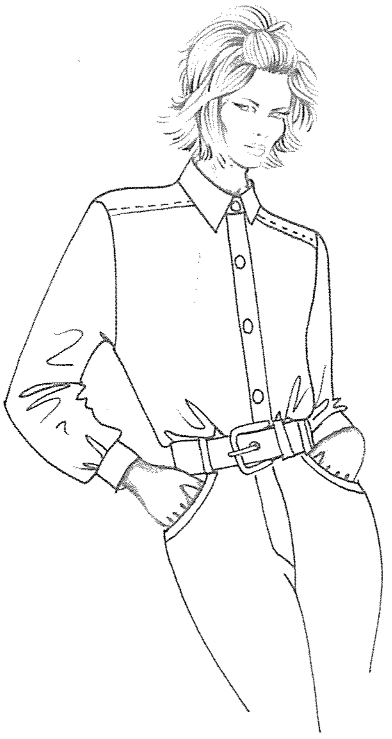


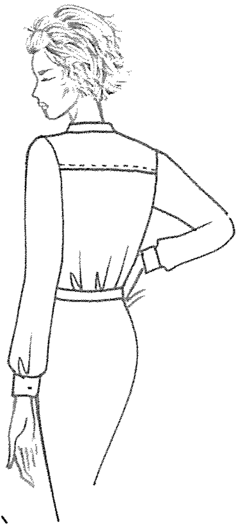
- Make the basic bodice without darts.
- C-C1 = 15-20 cm.
- B-B1 like C-C1.
- C1-C2 = 10 cm.
- B1-B3 like C1-C2.
- B1-B2 = 3 cm.
- E1-E2 = 4-5 cm (as desired or as needed).
- E-W and E-W1 = 1.5 cm (as needed).
- Carefully draw the shape of the tails.
- Lower the armscye as needed and check the sleeve crown measurements.


TORSO LINE
BUST LINE
FRONT
CENTRE FRONT
WAISTLINE
SHOULDER LINE
BUST LINE
BACK
CENTRE BACK
WAISTLINE

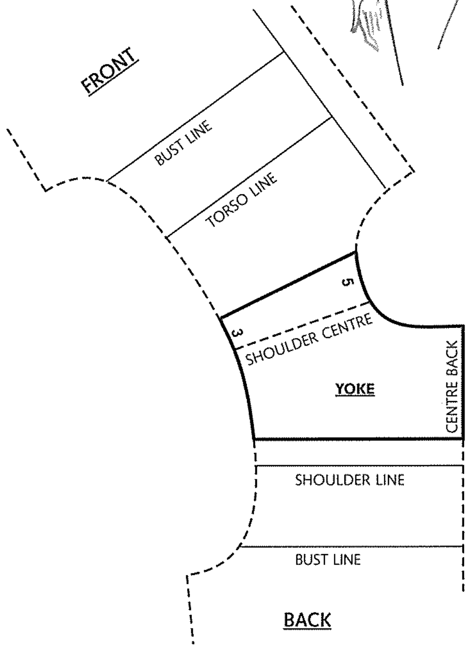
LOOSE-FITTING SHIRT WITH YOKE

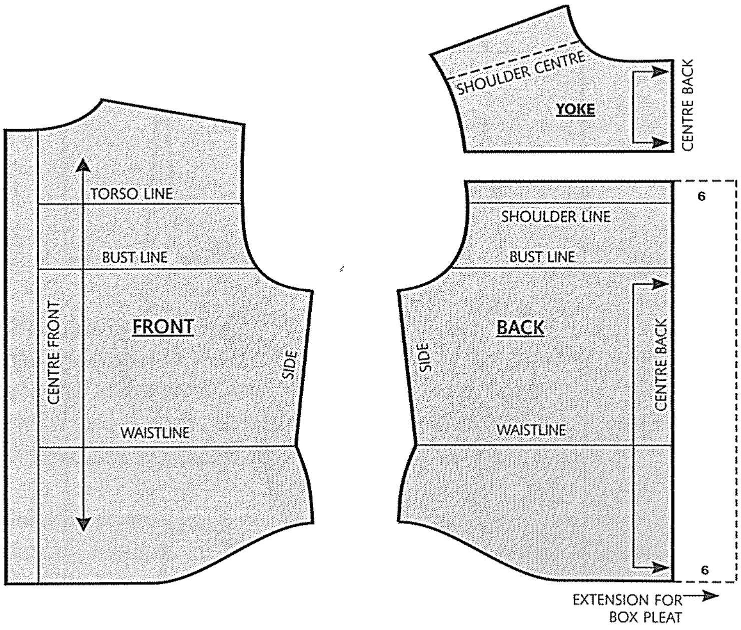

JOIN WITH BACK
JOIN WITH FRONT
A
U
J1
F
G
P
U3
5
Z
3
N
D
P1
O
U2
Z1
3
U1
YOKE LINE
P3
D1
M
TORSO LINE
J
L1
SHOULDER LINE
L
UNDERARM
I
BUST LINE
Q
BUST LINE
H
I1
H1
Q1
CENTRE FRONT
FRONT
BACK
CENTRE BACK
SIDE
SIDE
B
WAISTLINE
W1
E
W
WAISTLINE
C
E2
3
B2
B1
B3
E1
C2
C1





- Draw the basic shirt block without darts (or with darts).
- Draw the front yoke part Z-Z1 3-3.5 cm and U-U3 5-5.5 cm.
- Draw the back yoke part D-D1 and P1-P3 as desired (8-12 cm).
- Join the two parts of the yoke matching the back shoulder with the front, and copy over the entire yoke.


FRONT
BUST LINE
TORSO LINE
5
3
SHOULDER CENTRE
YOKE
CENTRE BACK
SHOULDER LINE
BUST LINE
BACK


SHOULDER CENTRE
YOKE
CENTRE BACK
TORSO LINE
BUST LINE
CENTRE FRONT
FRONT
SIDE
WAISTLINE
SHOULDER LINE
BUST LINE
BACK
SIDE
CENTRE BACK
WAISTLINE
6
6
EXTENSION FOR BOX PLEAT

Note: *Should you wish to insert a box pleat on the back, you must make an extension of the centre back of the desired length.*

CORRECTION OF BODICE DEFECTS

INTRODUCTION

The patterns made with our blocks are designed for the average figure of a type of woman with regular measurements, as shown in the table illustrated in the chapters above.

The measurements and the ease values taken into consideration are those of a size 42 used in industrial production, which, often, does not correspond to the shape of the person to be clothed.

Indeed, while industrial output has measurements and values for the realization of basic modes and size grading is standard, in made-to-measure clothing, the pattern must be made using measurements that correspond to every part of the body.

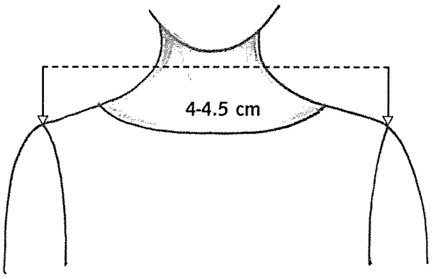
Hence the need to fit the basic bodice pattern well, especially since it is the upper part of the figure that requires perfection in fit and shaping, to have a proper and professional-looking garment.

SHAPING THE SHOULDER LINE

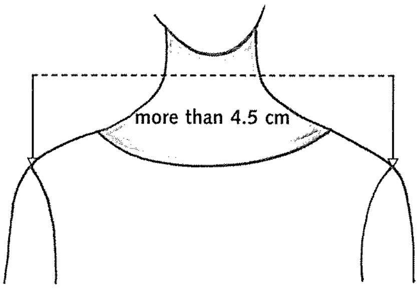
Regular shoulders slope down about 4–4.5 cm between the base neckline and the outside shoulder point, as shown in the figure.

Sloping, or low, shoulders drop more than 4–4.5 cm from the base neckstline.

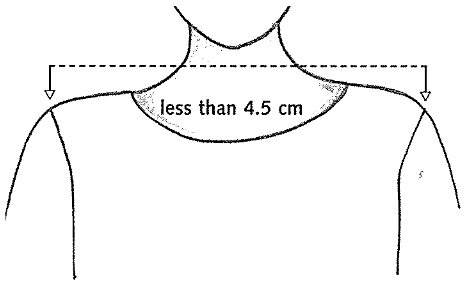
Square, or high, shoulders drop less than 4–4.5 cm from the base neckstline.



REGULAR SHOULDERS



SLOPING SHOULDERS



SQUARE SHOULDERS

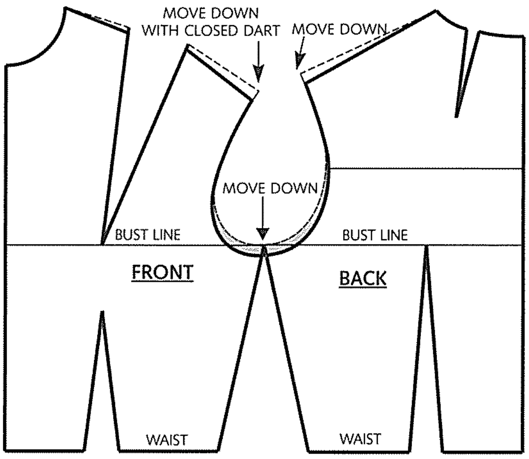
SLOPING SHOULDERS

To adapt the basic pattern to the subject with sloping shoulders, drop the shoulder point and the underarm point the distance needed, or add shoulder pads, keeping the original slope of the basic model, but regulating the armscye.

Suitable styles

Attire with fitted sleeves, better when slightly full.

Shoulders made slightly wider or padded, with back yoke.



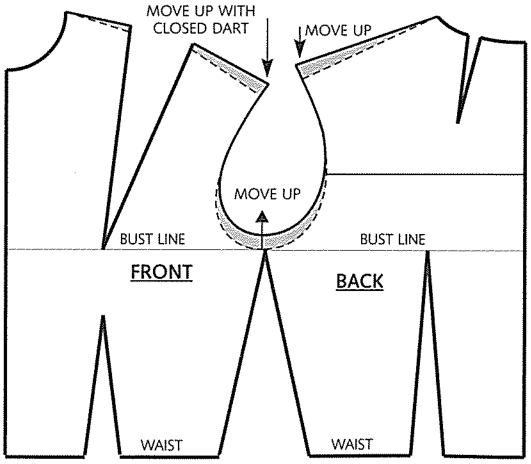
SQUARE OR HIGH SHOULDERS

For subjects with square shoulders, raise the shoulder point and the underarm point on the pattern as needed.

Suitable styles

Raglan, kimono, or fitted sleeves without padding, dropped shoulders, sundress-type bodices.

Avoid padding or puffed sleeves.



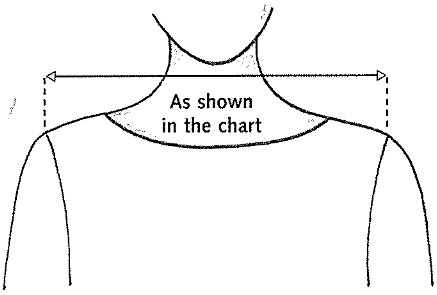
Note: *The shoulder point of the front bodice should be dropped or raised with the bust dart closed, to achieve the right slope.*

SHAPING THE SHOULDER WIDTH

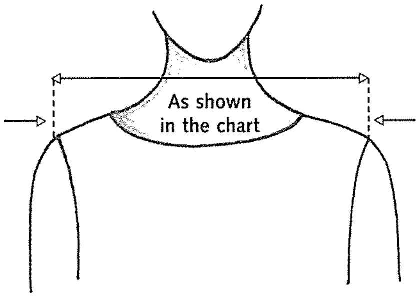
Shoulders with a regular shape have a width more or less similar to that of the hips, corresponding to the measurements shown in the size chart.

Narrow shoulders have the upper part narrower than the hips and therefore measure smaller than the standard shown in the size chart.

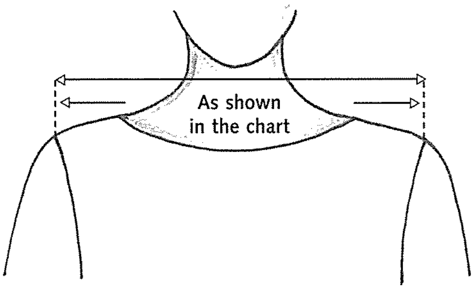
Wide shoulders have the upper part wider than the hips, and therefore measure larger than the standard shown in the size chart.


As shown
in the chart

REGULAR SHOULDERS


As shown
in the chart

NARROW SHOULDERS


As shown
in the chart

WIDE SHOULDERS

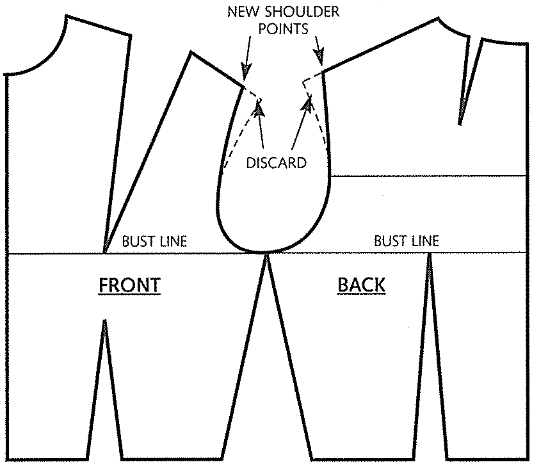
NARROW SHOULDERS

For subjects with narrow shoulders, take in the shoulder point of the model as needed.

The armscye must also be adjusted, raising the underarm in accordance with the shift of the shoulder point.

Suitable styles

The best models are those that fill up the shoulders and bodice, lending a more balanced look: styles with full sleeves, with wide shoulders, loose-fitting bodices, boat necks, or with yokes that ride high on the shoulders and shoulder pads.


NEW SHOULDER POINTS
DISCARD
BUST LINE
BUST LINE
FRONT
BACK

WIDE SHOULDERS

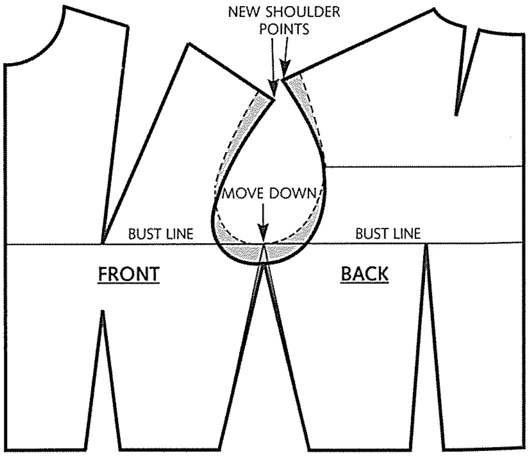
For subjects with wide shoulders, lengthen the shoulder point and the underarm points of the pattern as needed.

The armscye needs adjustment, making sure that it can accomodate the sleeve crown.

Suitable styles

Raglan, kimono, or fitted sleeves without padding, dropped shoulders, sundress-type bodices.

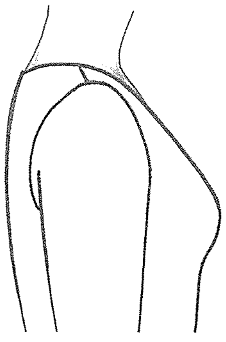
Avoid puffed sleeves and shoulder pads.

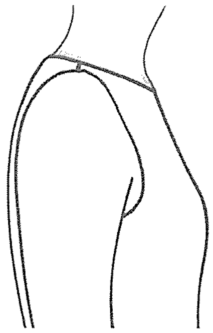

NEW SHOULDER POINTS
MOVE DOWN
BUST LINE
BUST LINE
FRONT
BACK

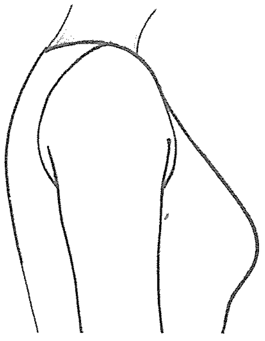
CORRECTION OF BODICE DEFECTS

BUST SHAPE
A regular bust has a gently rounded silhouette, dresses a B-cup bra, and the difference between bust circumference and the torso circumference is calculated at 6.5 cm.

The small bust is barely curved in silhouette, or not at all, and dresses a less-than B-cup bra.
The large bust shows generous curves and dresses a C-cup bra or larger.

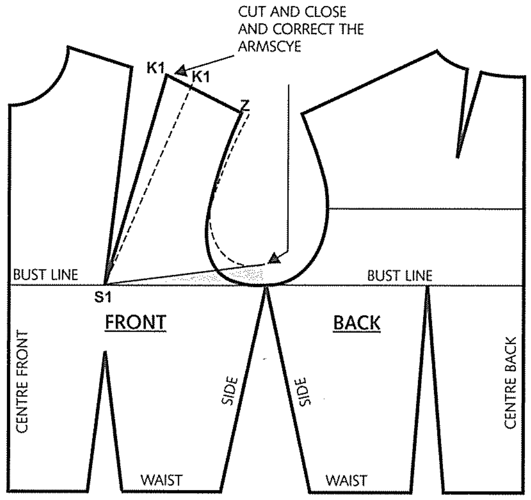

REGULAR BUST


SMALL BUST

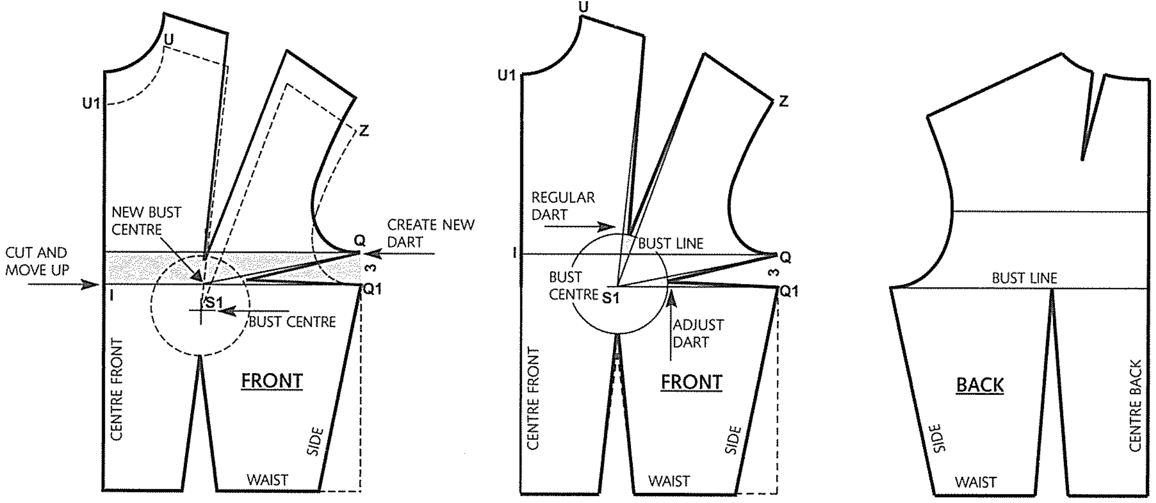

LARGE BUST

SMALL BUST
For subjects with a small bust, the pattern should be altered by reducing the depth of the bust darts and, as a consequence, the shoulder point is moved by the same distance, as shown in the figure.

SUITABLE STYLES
Styles with yokes or shoulder seams, with tiny gathers or soft pleats on the bust line; Empire-style attire; dresses with seams that start from the armscye; double-breasted or asymmetrical styles.


CUT AND CLOSE AND CORRECT THE ARMSCYE
K1
K1
Z
BUST LINE
S1
BUST LINE
FRONT
BACK
CENTRE FRONT
SIDE
SIDE
CENTRE BACK
WAIST
WAIST

SMALL BUST

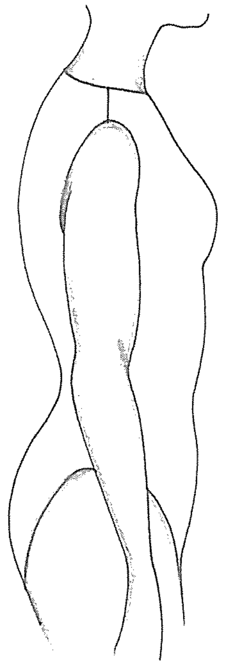

U
U1
Z
NEW BUST CENTRE
CREATE NEW DART
Q
CUT AND MOVE UP
I
3
Q1
S1
BUST CENTRE
FRONT
CENTRE FRONT
SIDE
WAIST
U
U1
Z
REGULAR DART
BUST LINE
I
Q
3
Q1
BUST CENTRE S1
ADJUST DART
FRONT
CENTRE FRONT
SIDE
WAIST
BUST LINE
BACK
SIDE
CENTRE BACK
WAIST

LARGE BUST

LARGE BUST
For subjects with a large bust, the following alterations can be made to the pattern:

- Lower the bust point by 3 cm.
- Slash the pattern along the I-Q bust line and raise the upper part as needed (e.g.: 3 cm).
- Create a second Q-S1-Q1 dart at the underarm point of the same measure as previously raised (e.g.: 3 cm).
- Reset the dart tips.

SUITABLE STYLES
Dresses with panels from the shoulders; V-necks; kimono sleeves; side splits or vertical lines.

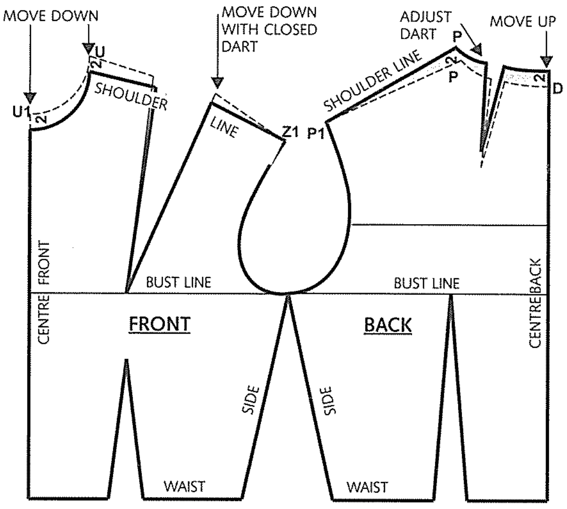


CURVED BACK

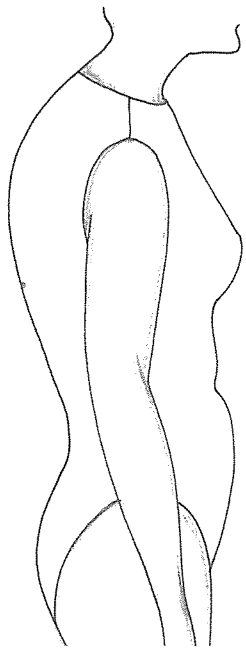
CURVED BACK

In subjects with a curved back, the back is longer than the front, so the pattern must be altered on both the front and the back.

- Lower the centre front line to point U1; and the shoulder point to point U, by the length required (e.g.: 2 cm).
- Join U and Z1 with closed dart.
- Raise the centre back to point D, and the shoulder point to point P, by the same length as on the fron (2 cm).
- Join P and P1.

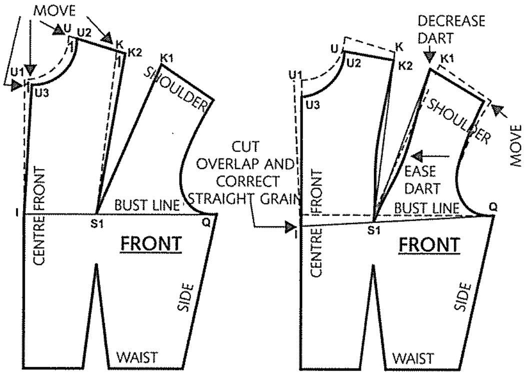

MOVE DOWN
U
U1
2
SHOULDER LINE
MOVE DOWN WITH CLOSED DART
Z1
P1
ADJUST DART
P
MOVE UP
D
SHOULDER LINE
CENTRE FRONT
BUST LINE
FRONT
BACK
CENTRE BACK
SIDE
SIDE
WAIST
WAIST

CURVED BACK



ROUNDED BACK

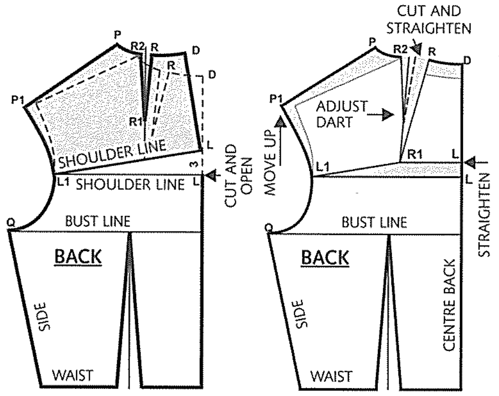
FRONT CORRECTION


MOVE
U
U2
U1
U3
K
K2
K1
SHOULDER
CENTRE FRONT
BUST LINE
S1
I
Q
FRONT
SIDE
WAIST
CUT OVERLAP AND CORRECT STRAIGHT GRAIN
DECREASE DART
EASE DART
MOVE

FIRST STEP

SECOND STEP

BACK CORRECTION

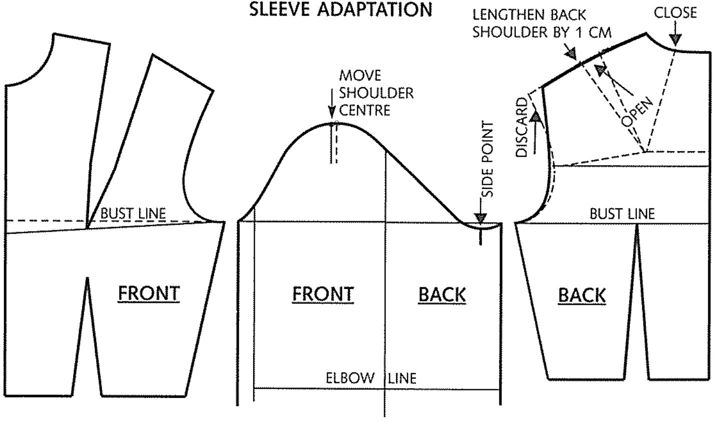

CUT AND STRAIGHTEN
P
R2
R
D
P1
R1
SHOULDER LINE
L1 SHOULDER LINE
L
3
CUT AND OPEN
MOVE UP
ADJUST DART
STRAIGHTEN
Q
BUST LINE
BACK
SIDE
CENTRE BACK
WAIST

FIRST STEP

SECOND STEP

ROUNDED BACK

SLEEVE ADAPTATION


LENGTHEN BACK SHOULDER BY 1 CM
CLOSE
MOVE SHOULDER CENTRE
SIDE POINT
DISCARD
OPEN
BUST LINE
BUST LINE
FRONT
FRONT
BACK
BACK
ELBOW LINE

ROUNDED OR HUNCHBACK

For subjects with a rounded back, typical of the elderly, the pattern must be altered on both the back and the front, as the back is much longer than the front.

Front

- Move points U and U1 on the centre front neckline, and point K on the bust dart by 1 cm.
- Join I–U1 and S1–K2.
- Slash from Point I to point Q and turn the entire upper part, pivoting on Q, until reaching the straight of grain of the centre front.
- Adjust the dart.

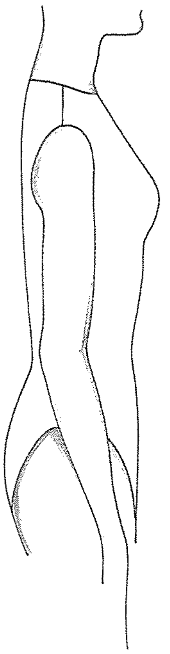
Back

- Slash along the L–L1 shoulder line and raise point L rotating it on point L1, by the amount needed (e.g.: 3 cm).
- Slash along the R–R1 line and open the dart as far as the straight grain of the centre back D–L.
- Adjust the height of the neck dart as needed.
- The shoulder length of the back is 1 cm longer than the front.

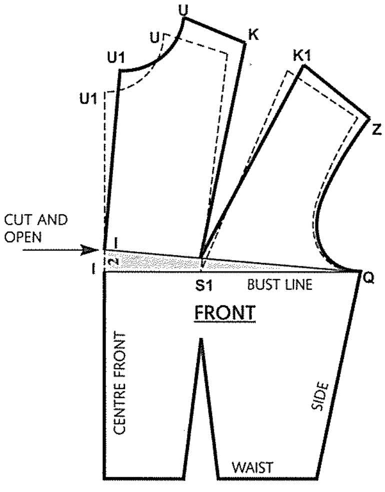
Sleeve

As a result of the bodice alterations, the centre shoulder of the sleeve has to be shifted and the entire sleeve crown has to be adjusted, an operation to be carried out on the individual, based on the extent of the alteration.

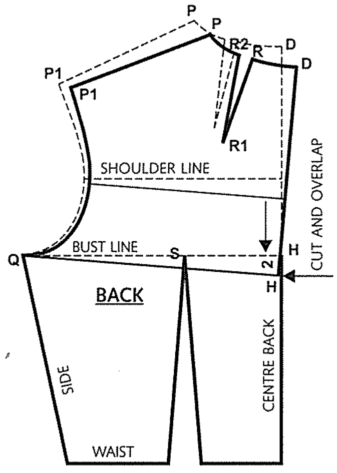
CORRECTION OF BODICE DEFECTS



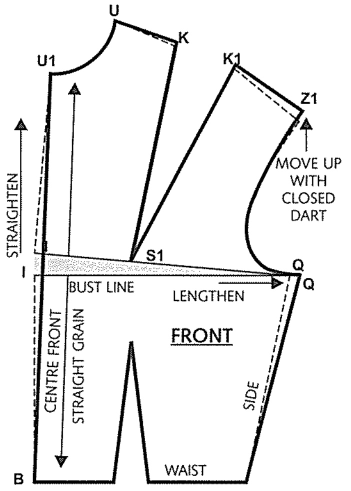
SWAYBACK


U
U
K
U1
K1
U1
Z
CUT AND OPEN
I
2
I
S1
BUST LINE
Q
FRONT
CENTRE FRONT
SIDE
WAIST

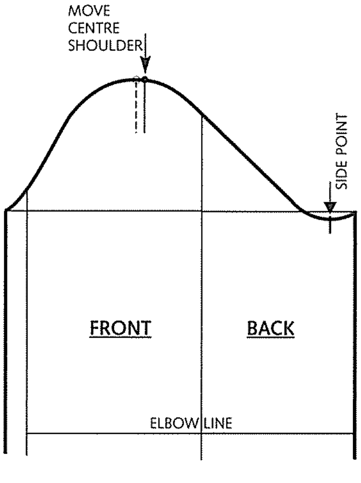
FIRST PHASE FRONT

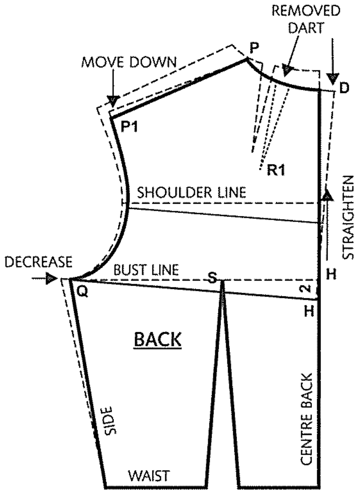

P
P
R2
R
D
D
P1
P1
R1
SHOULDER LINE
CUT AND OVERLAP
BUST LINE
S
Q
2
H
H
BACK
SIDE
CENTRE BACK
WAIST

FIRST PHASE BACK


U
K
U1
K1
Z1
MOVE UP WITH CLOSED DART
STRAIGHTEN
I
S1
Q
BUST LINE
LENGTHEN
Q
FRONT
CENTRE FRONT
STRAIGHT GRAIN
SIDE
B
WAIST

SECOND PHASE FRONT


MOVE CENTRE SHOULDER
SIDE POINT
FRONT
BACK
ELBOW LINE


REMOVED DART
MOVE DOWN
P
D
P1
R1
SHOULDER LINE
STRAIGHTEN
DECREASE
BUST LINE
S
H
Q
2
H
BACK
SIDE
CENTRE BACK
WAIST

SECOND PHASE BACK

Swayback and flatback

For subjects with a swayback, the pattern has to be altered on both the front and the back, because the front is longer than the back, the arms are thrust back, the chest is broader and fuller, while the back is flat and contracted.

First phase front
- Slash along the I-Q bust line and raise point I rotating the entire upper part on point Q, by the amount needed (e.g.: 2 cm).

Second phase front
- Join U1-B and set the pattern on the straight of grain, or, if the fabric is soft, simply pull it to the straight grain.
- Raise the second shoulder point Z1 as needed, to lengthen the front armscye and slightly widen to Q for the armscye shaping.
- Adjust the height of the bust dart as needed.

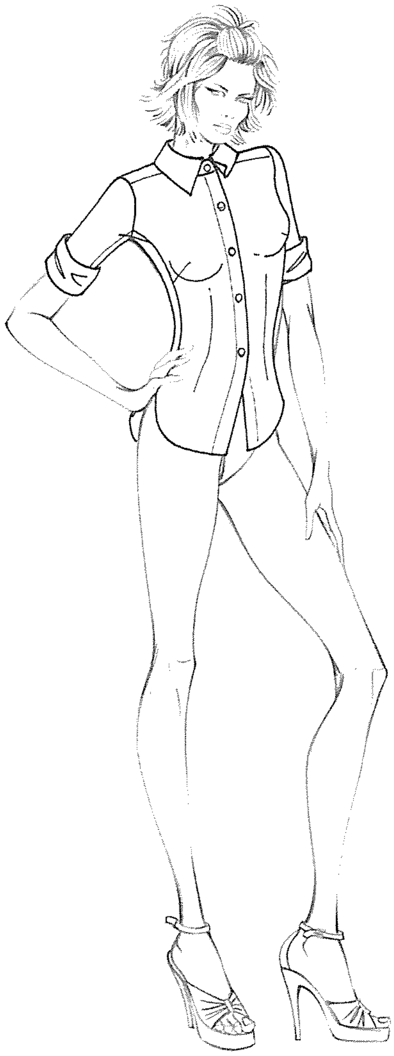
First phase back
- Slash along the H-Q bust line and overlap H, rotating the entire upper part on point Q by the length added to the front.

Second phase back
- Return the centre back H-D to the straight of grain, eliminating the neck dart.
- Lower the second shoulder point P1 as needed and turn in slightly to Q for the armscye shaping.

Sleeve

As a result of the bodice alterations, the centre shoulder of the sleeve has to be shifted and the entire sleeve crown has to be adjusted, an operation to be carried out on the individual, based on the extent of the alteration.

SHIRT COLLARS AND NECKLINES



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NECKLINES

INTRODUCTION

Necklines are always in the limelight, close up to the face in every garment, and thus they are a fundamentally important feature in terms of both their appearance and, especially, their wearing comfort, and the way that the whole garment falls and fits.

If it fits correctly, the neckline must rest softly on the chest without lifting or wrinkling.

To obtain this, you must make small technical adjustments to the patterns with regard to the pattern position, which we shall now explain.

TYPES OF NECKLINES

There are essentially three categories of neckline: *low necklines, high necklines, and draped or cowl necklines.*

Low necklines can be: *rounded, V-neck, square, asymmetrical, or couture.*

High necklines are part of the garment, and have qualities similar to a standing yoke.

Draped or cowled necklines are an integral part of the garment and may be made using soft fabrics.

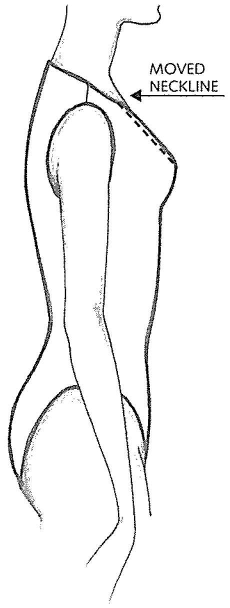
LOW NECKLINE

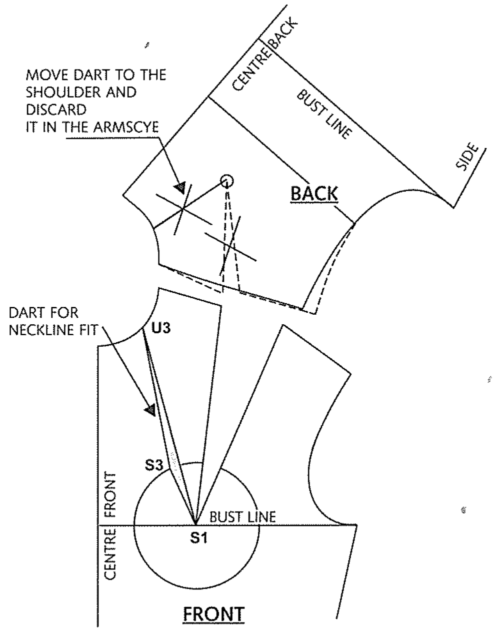
Low necks do not usually plunge in the same way on both the front and the back, but, they are almost always lower in front and higher in back, or vice versa.

Before making a low neckline:

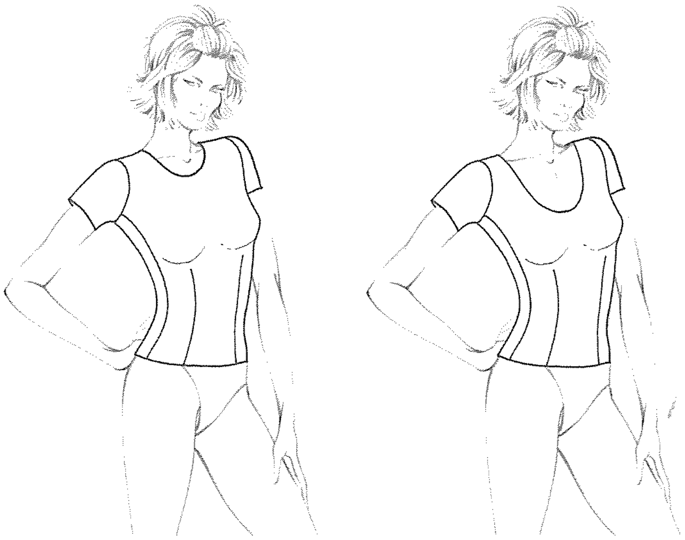
1) Move the rear neck dart to the shoulder and then discard it in the armscye or, if there is a back seam, in the centre back.

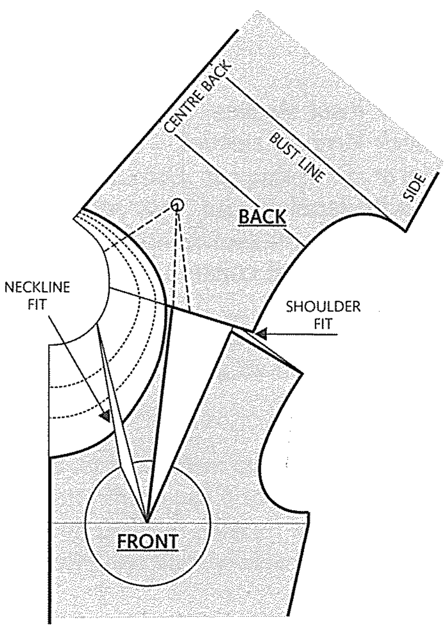
2) Make a dart U3-S1-S3 in the front, 1-1.5 cm in width, as shown in the figure, that will serve to fit the neckline and avoid the formation of gaps or wrinkles.


MOVED NECKLINE


MOVE DART TO THE SHOULDER AND DISCARD IT IN THE ARMSCYE
CENTRE BACK
BUST LINE
SIDE
BACK
DART FOR NECKLINE FIT
U3
S3
BUST LINE
S1
CENTRE FRONT
FRONT

ROUND NECKLINE

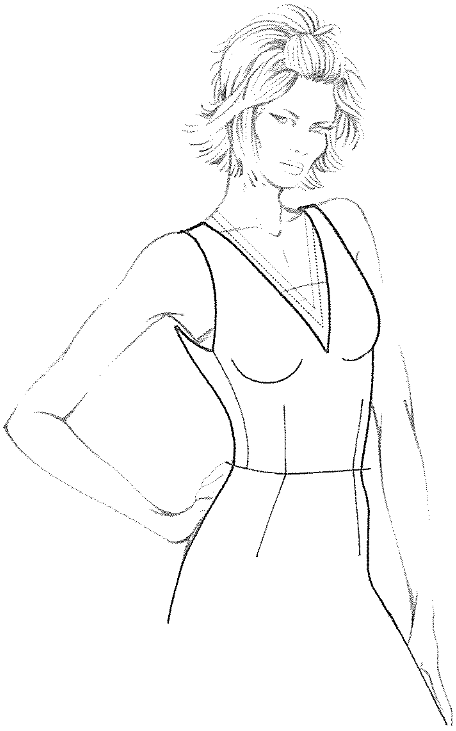


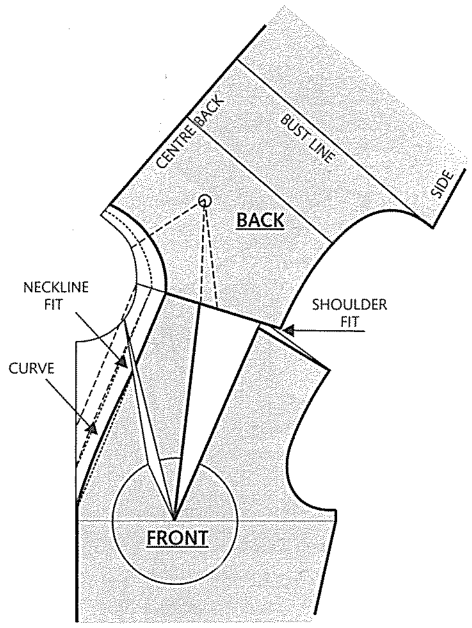

CENTRE BACK
BUST LINE
SIDE
BACK
NECKLINE FIT
SHOULDER FIT
FRONT

After moving the rear dart and taking up the dart in front, proceed as follows:

- Place the back on top of the front, matching the shoulder and the neckline.
- Trace the neckline with the desired depth, both in front and in back.
- Separate the back from the front.
- Make a small tuck in the front at the point where the dart is, to avoid the formation of gaps.

"V-NECK"

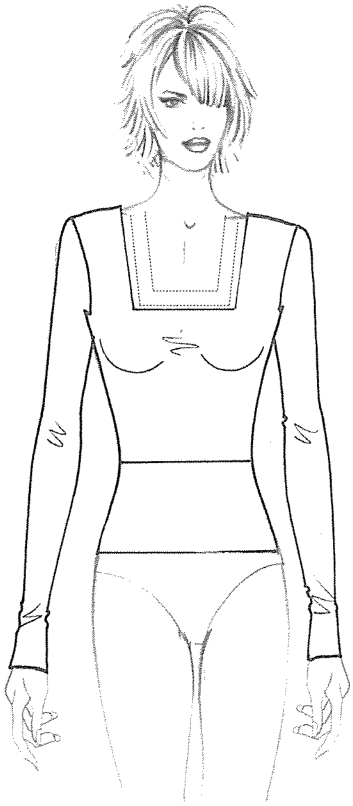


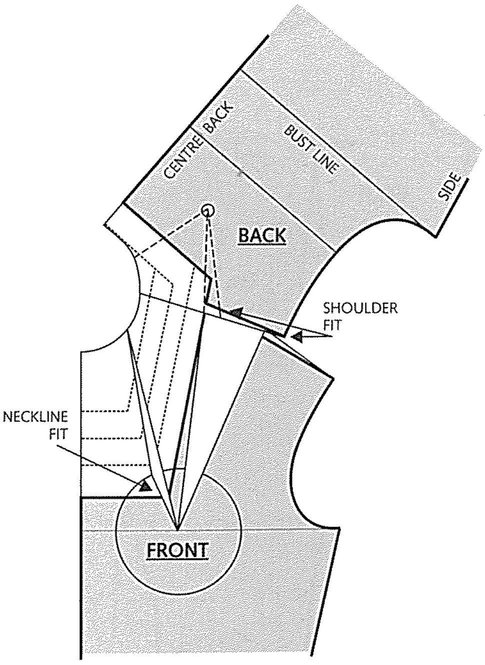

CENTRE BACK
BUST LINE
SIDE
BACK
NECKLINE FIT
SHOULDER FIT
CURVE
FRONT

After following a procedure similar to that for the round neck, draw the V-neck to the desired depth.

Note*: Styles with this kind of neckline are usually drawn with a slight curve in the bust point area, as V-necks tend more than others to stretch away from the centre front when worn.*
The curvature increases along with the depth of the neckline.

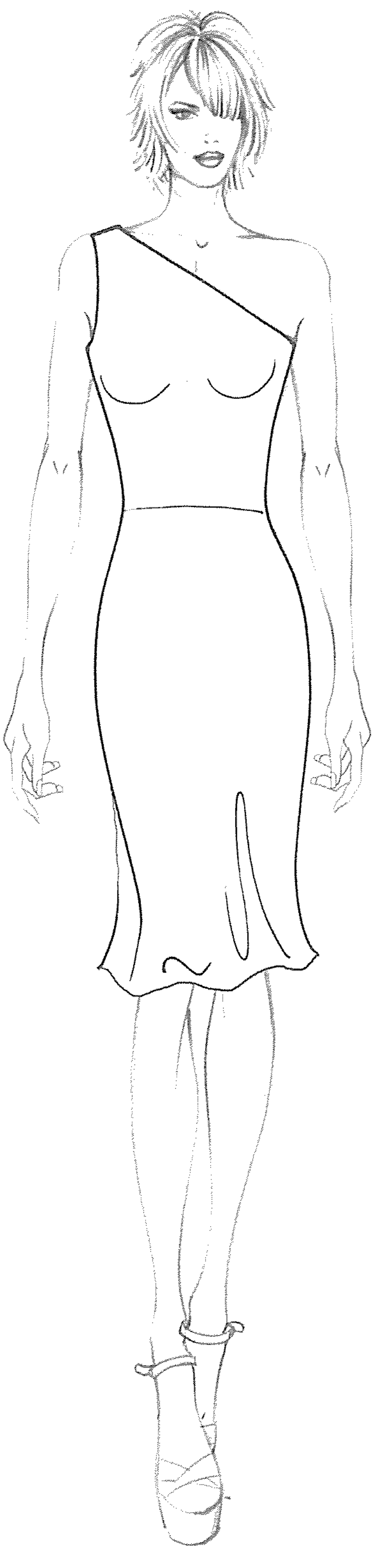
SQUARE NECK

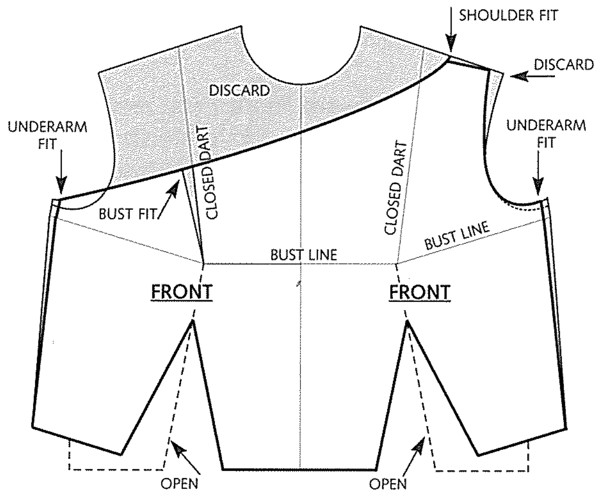


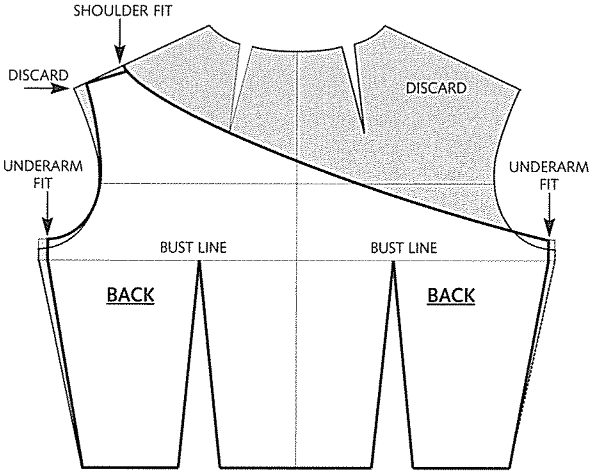

CENTRE BACK
BUST LINE
SIDE
BACK
SHOULDER FIT
NECKLINE FIT
FRONT

Square necks are made paying attention to the corner areas and the shoulders.
In these points, the fit has to be carefully checked, taking in millimeters if needed to avoid gaps and creasing.

ASYMMETRICAL NECKLINE

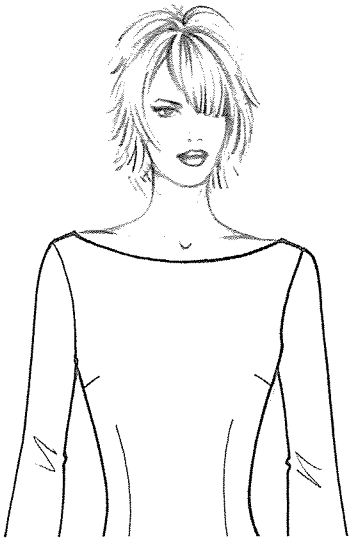


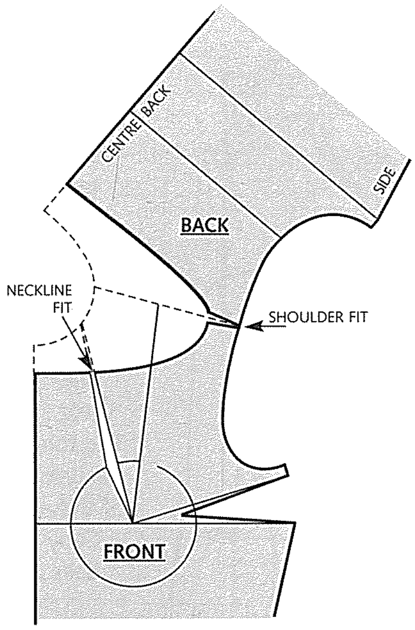

SHOULDER FIT
DISCARD
DISCARD
UNDERARM FIT
UNDERARM FIT
CLOSED DART
CLOSED DART
BUST FIT
BUST LINE
BUST LINE
FRONT
FRONT
OPEN
OPEN


SHOULDER FIT
DISCARD
DISCARD
UNDERARM FIT
UNDERARM FIT
BUST LINE
BUST LINE
BACK
BACK

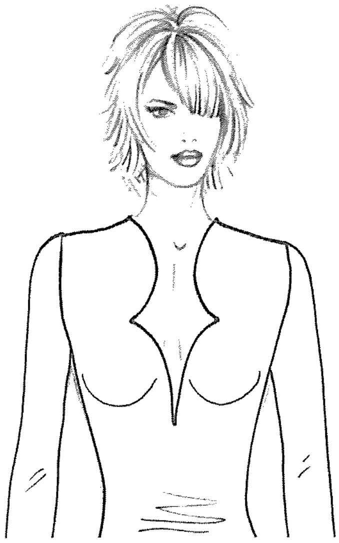
With asymmetrical necklines the right and left sides have different shapes.
The asymmetry may involve only the front, or only the back, or, much more rarely, the front and the back.
- Draw the neckline on the whole pattern block of the front and the back, already modified as desired.
Check that the width of the shoulders is the same in the front and the back.
Trace off the pattern and the neckline.

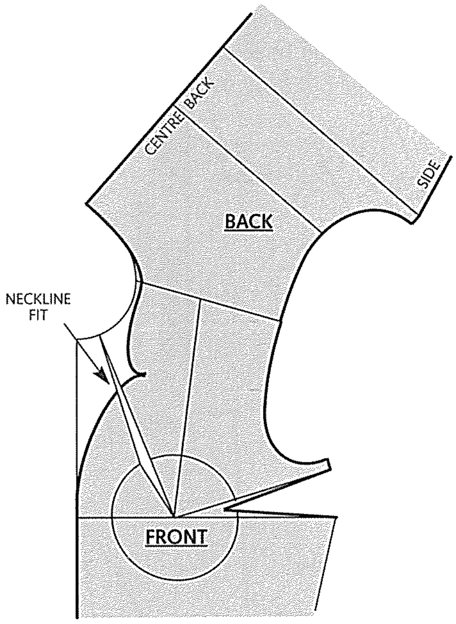
BOATNECK



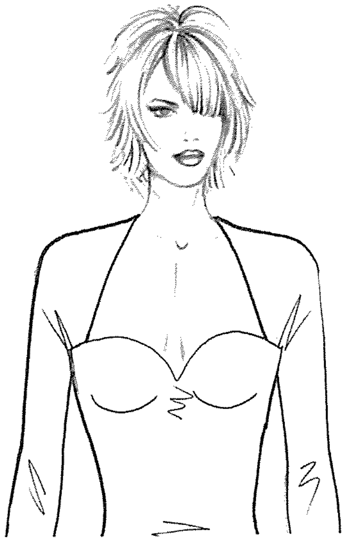

CENTRE BACK
SIDE
BACK
NECKLINE FIT
SHOULDER FIT
FRONT

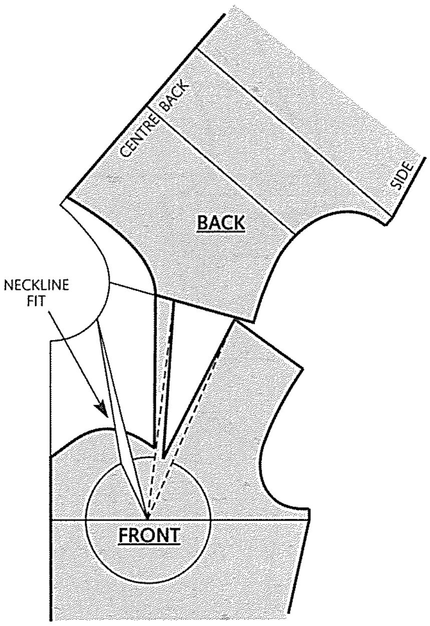
FANCY "V-NECK"



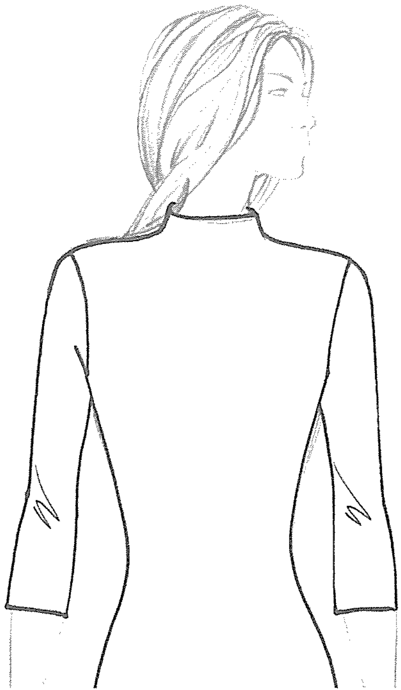

CENTRE BACK
SIDE
BACK
NECKLINE FIT
FRONT

HEART NECKLINE




CENTRE BACK
SIDE
BACK
NECKLINE FIT
FRONT

Raised neckline



The raised neckline has the form of a standing yoke, and its edge is higher than a normal neckline.

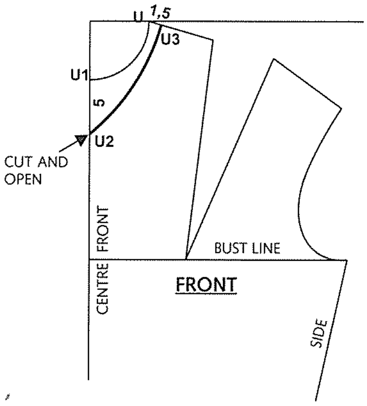
- Draw the basic bodice block with the necessary measurements and ease, and separate the two parts.

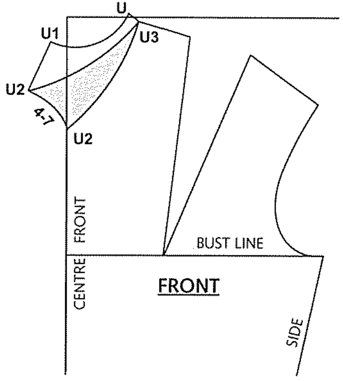
Front

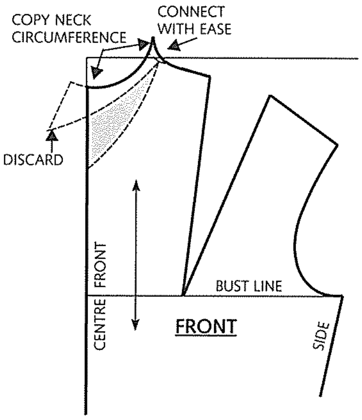
- Draw a curved line in the neckline area with U–U3 1.5–2 cm, and U1–U2 4.5–5 cm.
- Slash along this line and rotate the upper part pivoting from point U3, for the desired measure (e.g.: 5–7 cm).

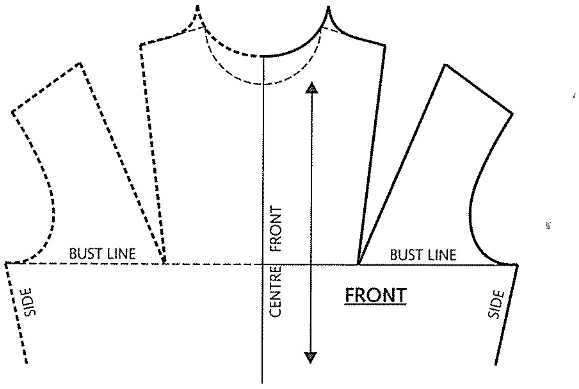
The rotation can reach the position where the collar point squares off, giving a straight line to the front of the neck.

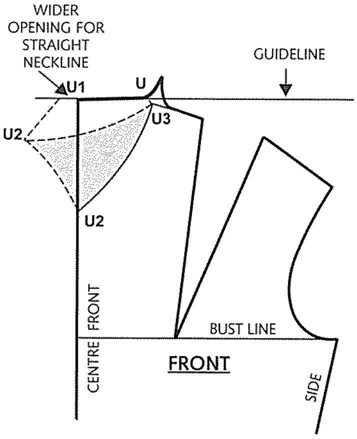
- Copy the above neck measurement and join the lines as shown in the figure.


U
1,5
U3
U1
5
CUT AND OPEN
U2
CENTRE FRONT
BUST LINE
FRONT
SIDE


U
U1
U3
U2
4-7
U2
CENTRE FRONT
BUST LINE
FRONT
SIDE

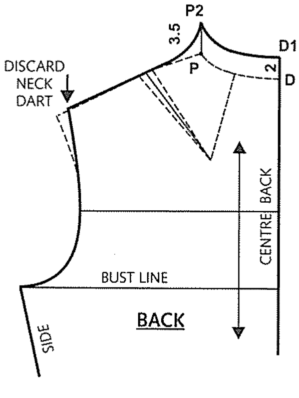

COPY NECK CIRCUMFERENCE
CONNECT WITH EASE
DISCARD
CENTRE FRONT
BUST LINE
FRONT
SIDE

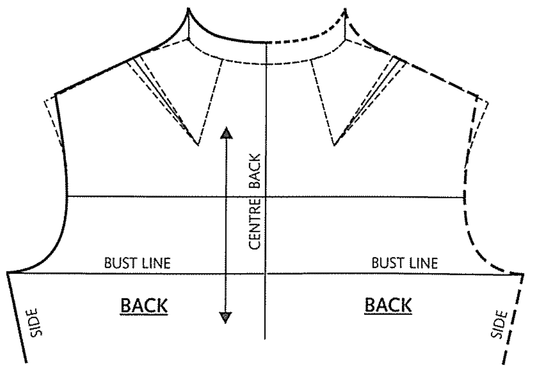

BUST LINE
SIDE
CENTRE FRONT
BUST LINE
FRONT
SIDE


WIDER OPENING FOR STRAIGHT NECKLINE
U1
U
GUIDELINE
U3
U2
U2
CENTRE FRONT
BUST LINE
FRONT
SIDE

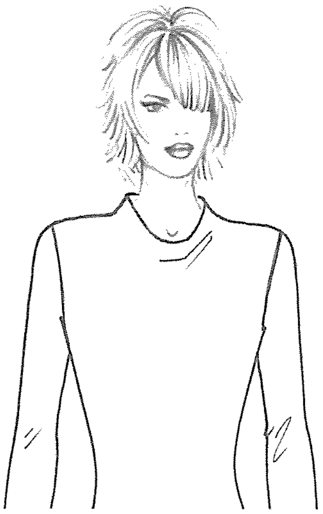
Back

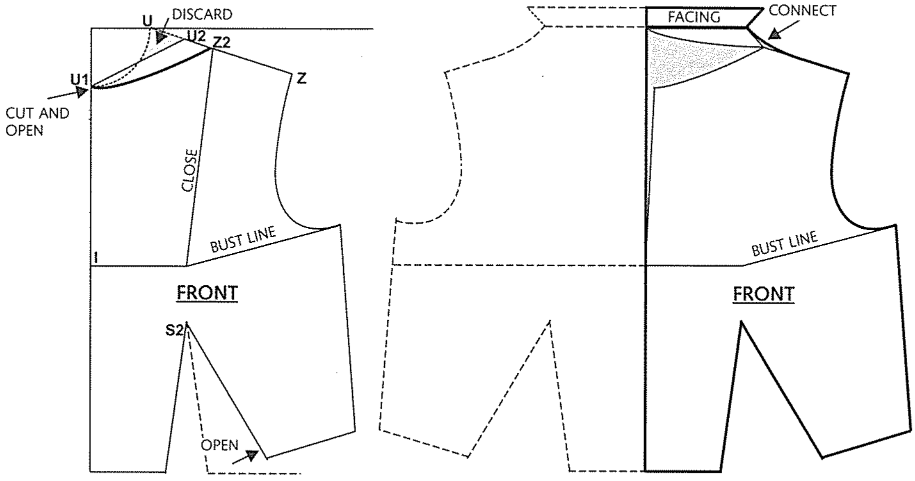
- Eliminate the neck dart.
- Raise the point P by 3-3.5 cm.
- Raise the point D by 1.5-2 cm.
- Make a smooth run between the shoulder line and the neckline.
- Check that shoulder measure matches that of the front.


P2
3.5
D1
DISCARD NECK DART
P
2
D
CENTRE BACK
BUST LINE
BACK
SIDE


CENTRE BACK
BUST LINE
BACK
BUST LINE
BACK
SIDE
SIDE

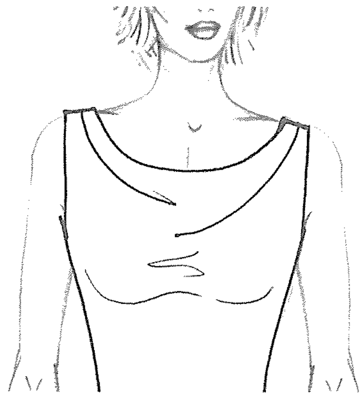
SOFT HIGH NECKLINE

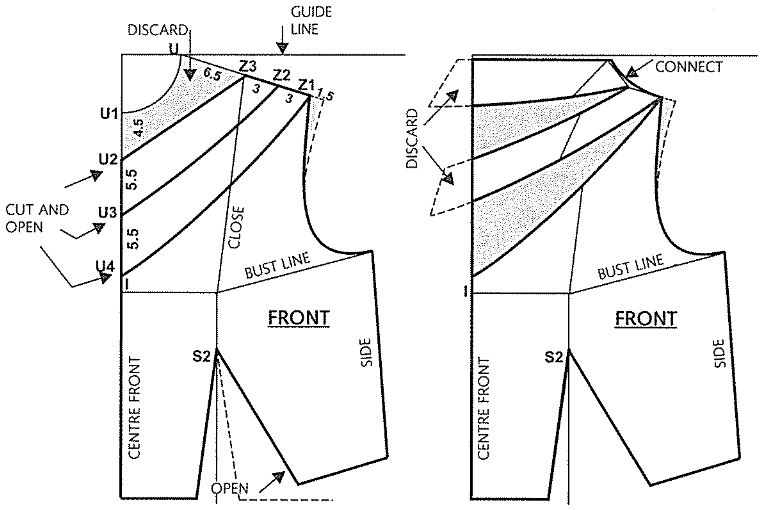



U
DISCARD
U2
Z2
Z
U1
CUT AND OPEN
CLOSE
BUST LINE
I
FRONT
S2
OPEN
FACING
CONNECT
BUST LINE
FRONT

- Draw the basic bodice block with the necessary measurements and ease.
- Close the front bust dart, suppressing it in the waist dart, and eliminate the back neckline dart, shifting it to the edge.
- Draw the squared guideline on the neckline.
- Draw the point U2 2-3 cm from U.
- Draw the point Z2 2-3 cm from U2.
- Join U1-U2 and discard the part.
- Join U1-Z2 with a curved line.
- Cut U1-Z2 and open until the squared guideline.

COWL NECKLINE

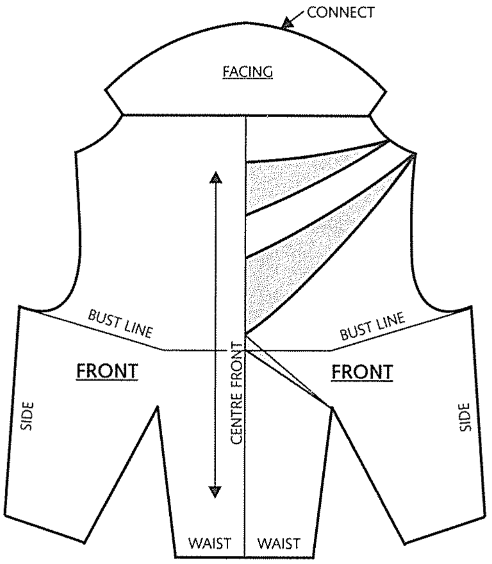



DISCARD
U
GUIDE LINE
6.5
Z3
Z2
Z1
3
3
1.5
U1
4.5
U2
5.5
CUT AND OPEN
U3
5.5
U4
CLOSE
BUST LINE
I
FRONT
SIDE
CENTRE FRONT
S2
OPEN
DISCARD
CONNECT
BUST LINE
I
FRONT
SIDE
CENTRE FRONT
S2

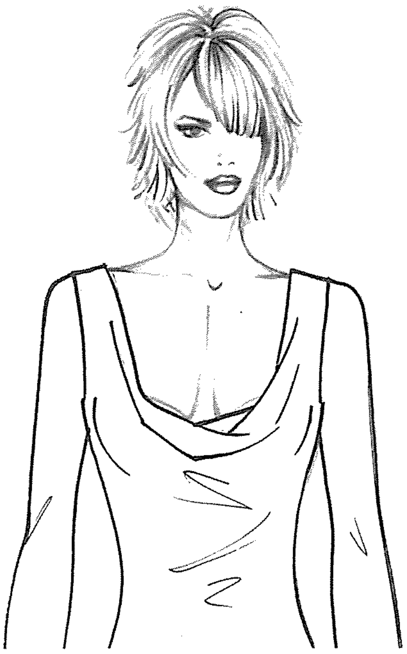
- Trace the basic bodice block with the necessary measurements and ease.
- Close the front bust dart, suppressing it in the waist dart, and eliminate the back neckline dart, shifting it to the edge.

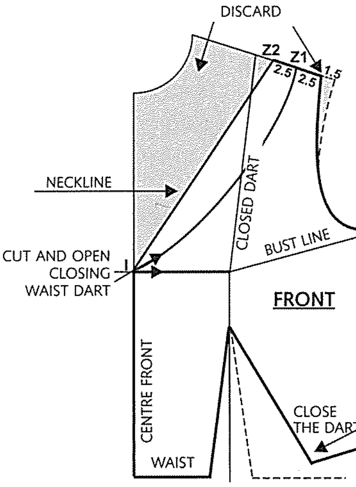
Front
- Draw the squared guideline on the neckline.
- Draw the neckline U2-Z3 to the desired depth and height.
- Draw two curved lines U3- Z2 and U4–Z1 about 5.5 cm apart, slash along these lines and open them as far as the squared guideline.
- Connect lines as shown in figure.
- Draw the facing, if called for.

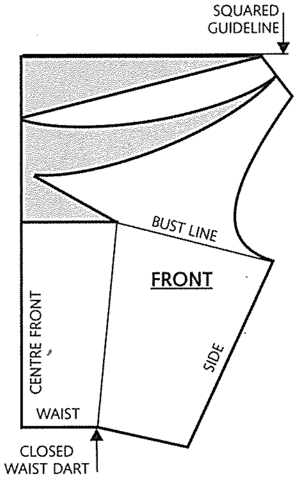
Back
- After closing the neck dart and suppressing it in the edge, trace off the outline of the neck as desired.
- Lower the shoulder line by about 1 cm for a snugger fit.


CONNECT
FACING
BUST LINE
BUST LINE
FRONT
FRONT
SIDE
CENTRE FRONT
SIDE
WAIST
WAIST

DEEP COWL NECKLINE



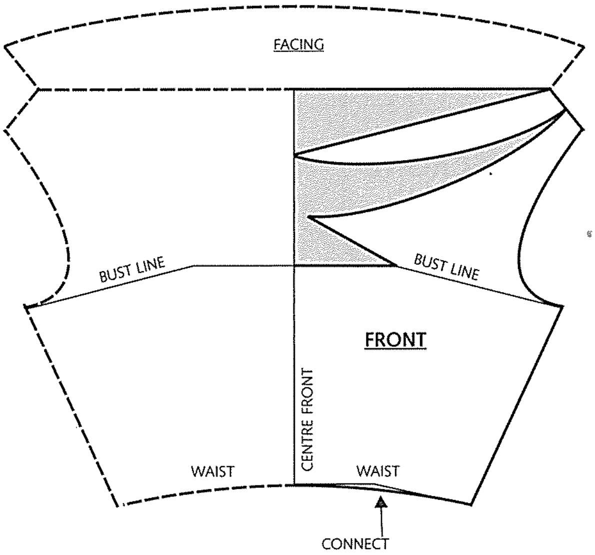

DISCARD
Z2
Z1
2.5
2.5
1.5
NECKLINE
CUT AND OPEN
CLOSING
WAIST DART
CLOSED DART
BUST LINE
FRONT
SIDE
CENTRE FRONT
CLOSE
THE DART
WAIST

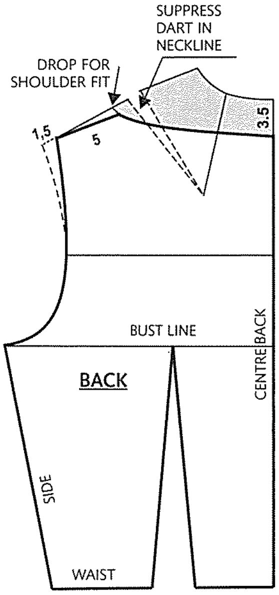

SQUARED
GUIDELINE
BUST LINE
FRONT
CENTRE FRONT
SIDE
WAIST
CLOSED
WAIST DART

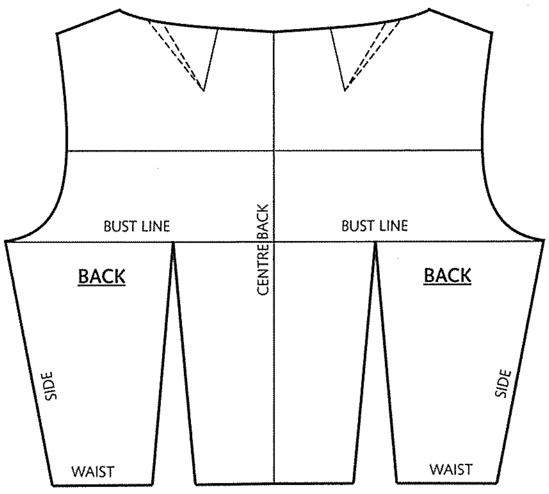
- Draw the basic bodice block with the necessary measurements and ease.
- Close the front bust dart suppressing it in the waist dart, and eliminate the back neckline dart, shifting it to the edge.

Front
- Draw the squared guideline on the neckline.
- Draw the neck with desired depth and height I-Z2.
- Draw of a curved line I–Z1 at about half the shoulder's width; slash along this line and along the bust line and open them as far as the squared guideline, closing the waist dart.
- Connect lines as shown in the figure.
- Draw the facing, if called for.

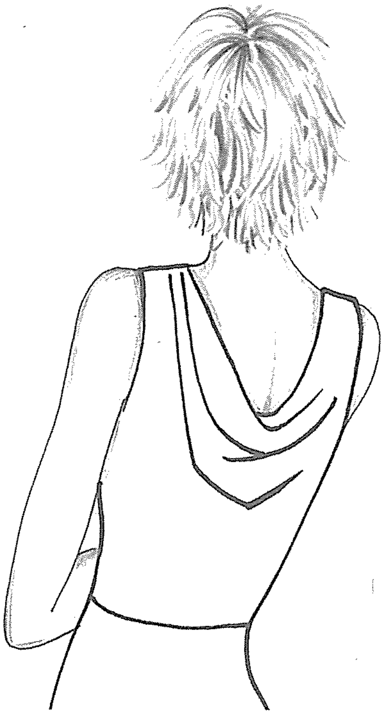
Back
- After closing the neckline dart and suppressing it in the edge, draw the outline of the neck as desired.
- Drop the shoulder line by 1 cm for a better fit.

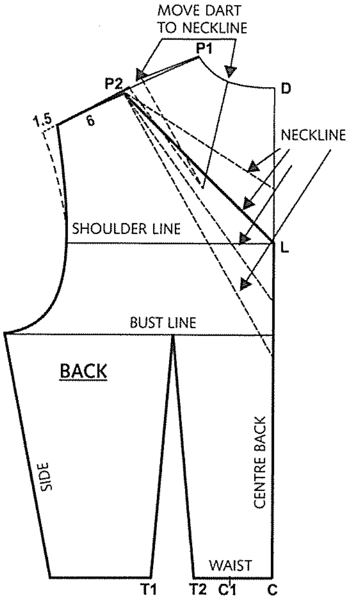

FACING
BUST LINE
BUST LINE
FRONT
CENTRE FRONT
WAIST
WAIST
CONNECT

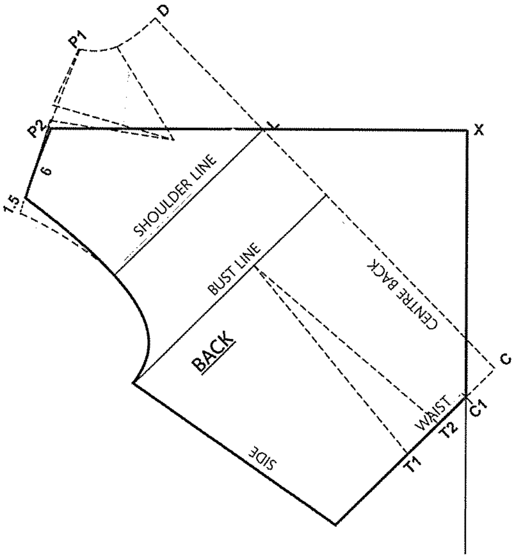

SUPPRESS
DART IN
NECKLINE
DROP FOR
SHOULDER FIT
1.5
5
3.5
BUST LINE
BACK
CENTRE BACK
SIDE
WAIST

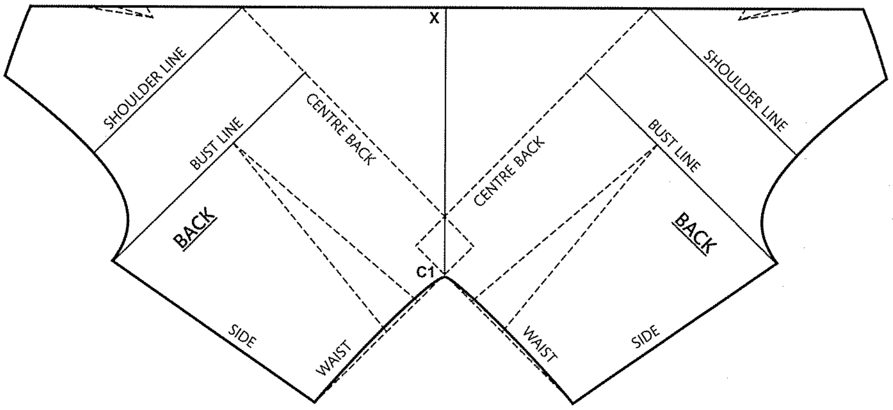

BUST LINE
BUST LINE
BACK
CENTRE BACK
BACK
SIDE
SIDE
WAIST
WAIST

BACK COWL NECKLINE



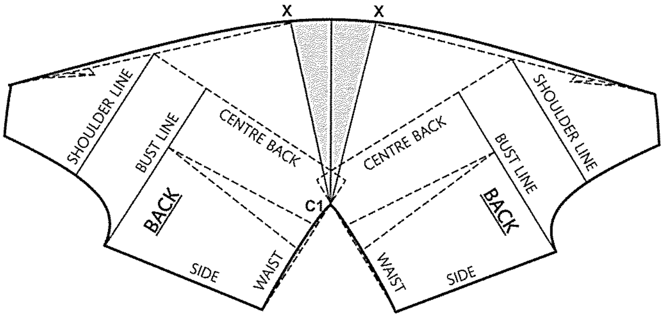

MOVE DART
TO NECKLINE
P1
P2
D
1.5
6
NECKLINE
SHOULDER LINE
L
BUST LINE
BACK
SIDE
CENTRE BACK
WAIST
T1
T2
C1
C


D
P1
P2
X
6
1.5
SHOULDER LINE
BUST LINE
CENTRE BACK
BACK
C
WAIST
C1
T2
T1
SIDE


X
SHOULDER LINE
BUST LINE
CENTRE BACK
BACK
C1
SIDE
WAIST
CENTRE BACK
SHOULDER LINE
BUST LINE
BACK
WAIST
SIDE

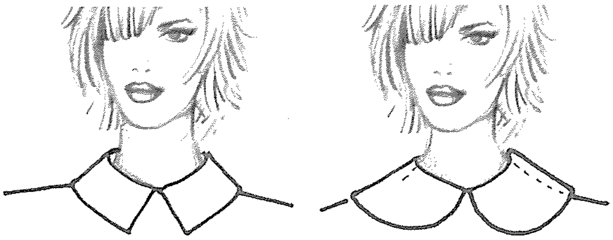
- Draw the basic bodice block with the necessary measurements and ease.
- Close the back neck dart and open it on the shoulder suppressing it in the armscye.
- Draw the neckline P2-L to the desired height.
- Draw C-C1 like T1-T2.
- Make a squared P2 with C1, as shown in the figure.
- Copy it and lay it out on the folded fabric on the side C1-X.

If a richer cowl is desired, pivot the pattern on point C1 as far as desired (4-6 cm) and draw the curve.


X
X
SHOULDER LINE
BUST LINE
CENTRE BACK
BACK
C1
SIDE
WAIST
CENTRE BACK
SHOULDER LINE
BUST LINE
BACK
WAIST
SIDE

RICHER NECKLINE

COLLARS



FLAT COLLARS

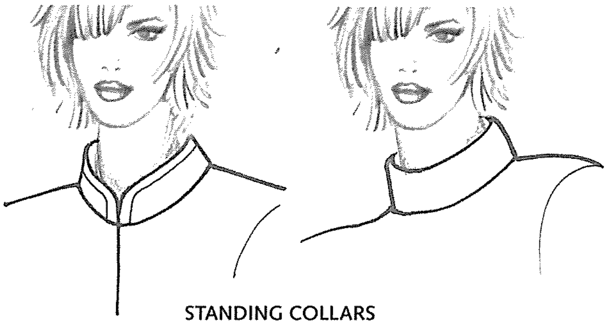
INTRODUCTION

Collars, like necklines, are in the limelight, close up to the face in every garment, and thus a fundamentally important feature. To obtain a "professional" result, you have to make the patterns following certain technical rules, both in the design and in the positioning on the neckline.

TYPES OF COLLARS

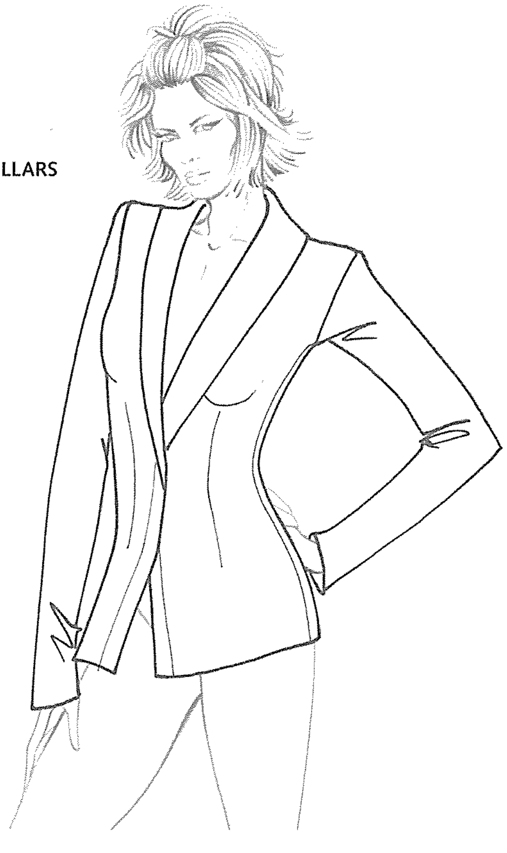
There are essentially four types of collar: *1) flat collars; 2) standing collars; 3) shirt collars with edge or band ; 4) shawl collars.*

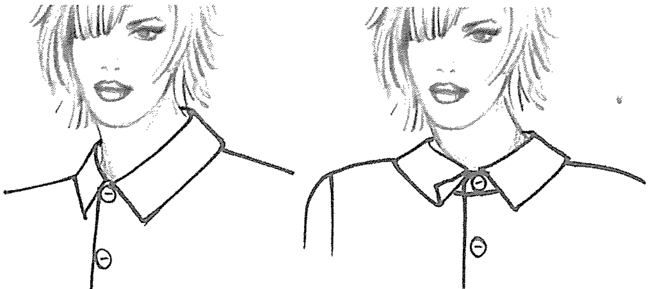
- Flat collars do not have a stand.
- Banded shirt collars can have a low band or a high band (no higher than the collar).
- Standing collars have the band but not the collar.
- Shawl collars are an integral part of the front bodice, so that the placket folds outwards and becomes the revers and the top collar, and there is a seam in the centre back.



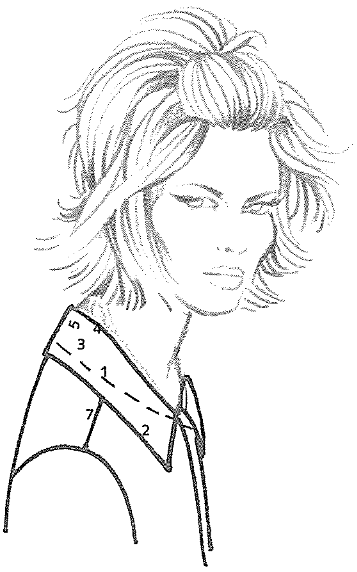
STANDING COLLARS

SHAWL COLLARS



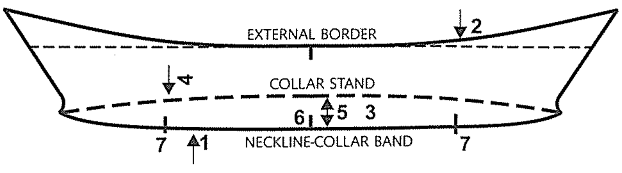


SHIRT COLLARS

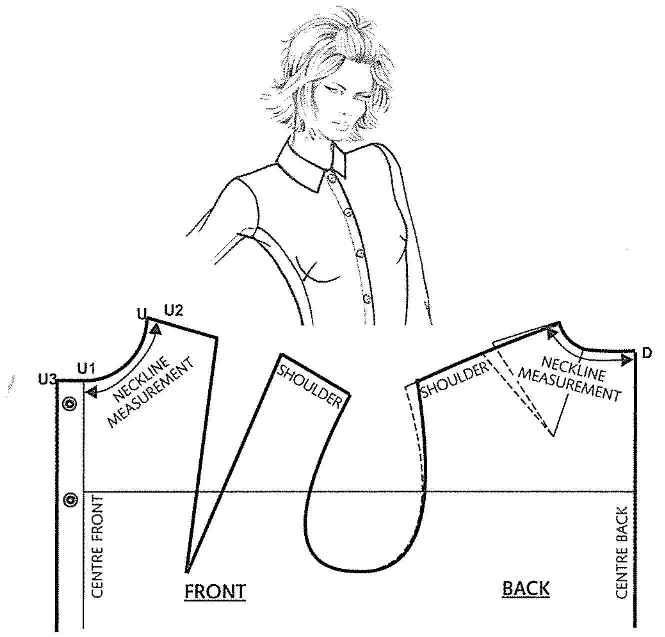


COLLAR TERMINOLOGY

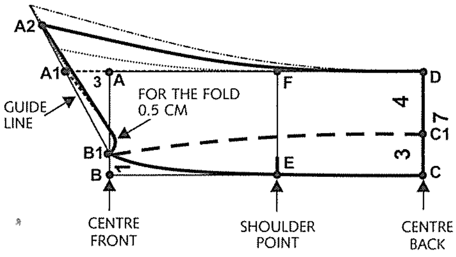
1) Neckline - The collar band.
2) External border of collar - Style line - Collar shape
3) Collar stand - Collar support - Edge or band.
4) Seam line collar stand (if detached).
5) Collar stand height.
6) Centre back collar seam.
7) Shoulder point.

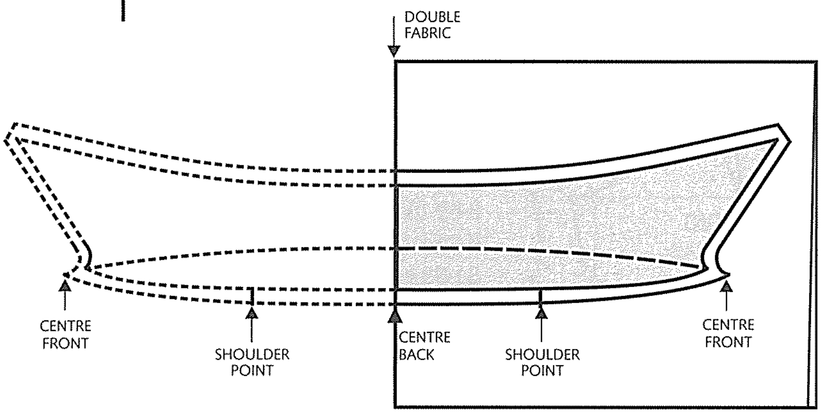


BASIC COLLAR BLOCK FOR SHIRT


U
U2
U3
U1
NECKLINE MEASUREMENT
SHOULDER
SHOULDER
NECKLINE MEASUREMENT
D
CENTRE FRONT
FRONT
BACK
CENTRE BACK

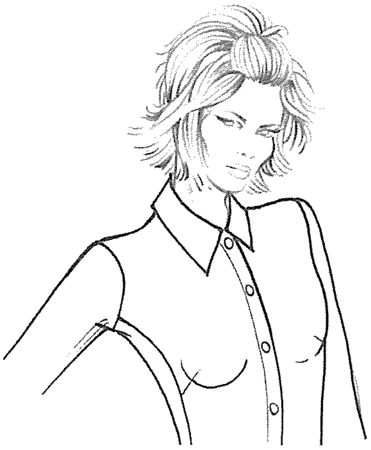
- Move the bodice décolleté dart to the collar band (at the base of which the collar will be attached) and measure the neckline in front and in back.
- Draw a rectangle A B C D with A B equal to the total collar height and BC equal to half the neck circumference + 0.5 cm.
- Mark the point E between C and B at a distance equal to half the back neckline (e.g.: 8 cm) mark the point E.
- Draw the vertical line E F.
- Mark point B1 at 1 cm above B.
- Join B1 E with a curved line.
- Between C and D, create point C1 at 2.5-3 cm above C.
- Join C1 and B1 with a curved line.
- Extend the line 3 cm beyond A and create A1.
- Draw the guideline A-A2 passing through A1, depending on the desired length of the collar point.
- Join A2-F-D with a curved line, or the shape desired.

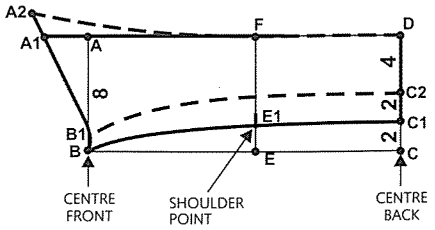

A2
A1
3
A
F
D
FOR THE FOLD 0.5 CM
GUIDE LINE
4
7
C1
B1
3
E
B
C
CENTRE FRONT
SHOULDER POINT
CENTRE BACK

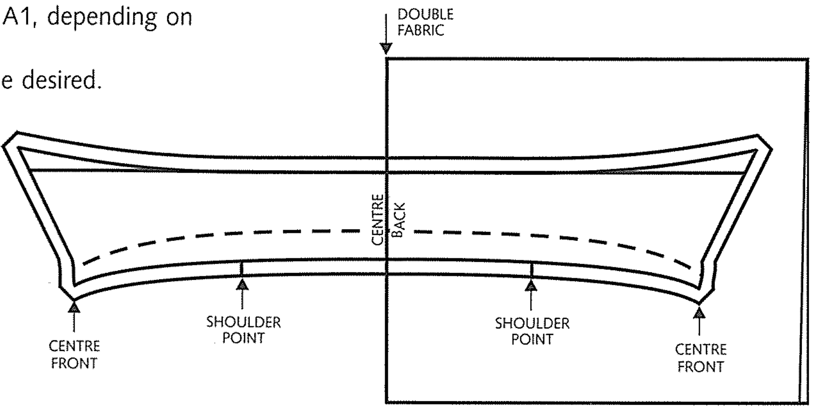

DOUBLE FABRIC
CENTRE FRONT
SHOULDER POINT
CENTRE BACK
SHOULDER POINT
CENTRE FRONT

COLLAR FOR WOMAN'S SHIRT PLUS REVERS

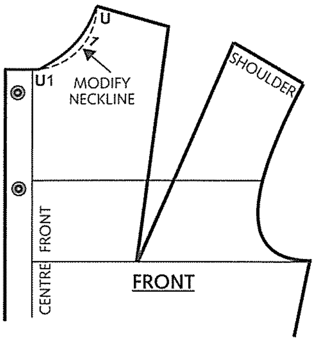
- Draw a rectangle A B C D, with AB equal to the total collar height+ 2 cm (e.g.: 6 + 2 = 8 cm) and BC equal to half the neck circumference + 0.5 cm.
- Mark the point E between C and B at a distance equal to half the back neckline (e.g.: 8 cm) mark the point E.
- Draw the vertical line E F.
- 2 cm above C create point C1.
- Join B-E1-C1 with a curved line.
- Between C1 and D, create point C2 at 2-2.5 cm above C.
- Mark point B1 at 1 cm above B. Join C2 and B1 with a curved line.
- Extend the line 3 cm beyond A and create A1.
- Draw the guideline B1-A2 passing through A1, depending on the desired length of the collar point.
- Join A2-F-D with a curved line, or the shape desired.




A2
A1
A
F
D
8
4
C2
2
C1
2
B1
E1
B
E
C
CENTRE FRONT
SHOULDER POINT
CENTRE BACK

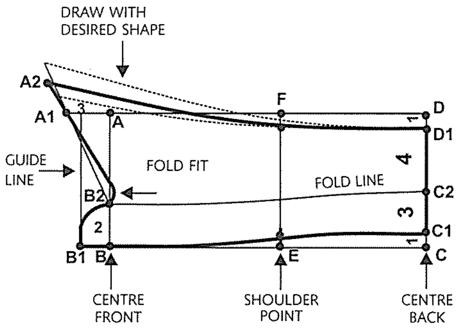

DOUBLE FABRIC
CENTRE BACK
CENTRE FRONT
SHOULDER POINT
SHOULDER POINT
CENTRE FRONT

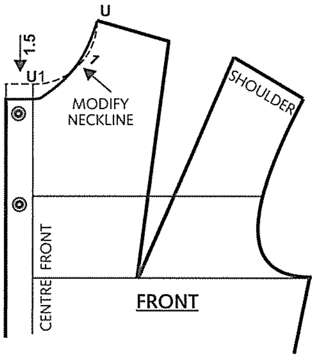
BANDED SHIRT COLLARS


U
7
U1
MODIFY NECKLINE
SHOULDER
CENTRE FRONT
FRONT

COLLAR WITH ATTACHED BAND

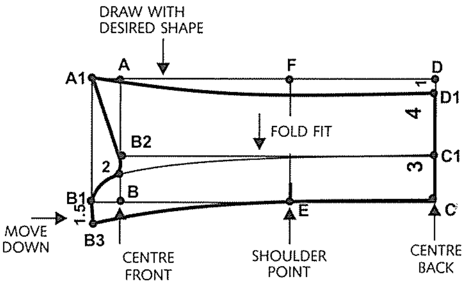
- Modify front neckline as shown in the figure.
- Draw a rectangle A-B-C-D with:
- A-B total neckline height + 2 cm
  (e.g.: neckline 4 + banded 3 + 2 = 9 cm)
- B-C ½ neckline as bodice front and back.
- C-C1 = 1 cm.
- C1-C2 = 3 cm.
- C2-D3 = 4 cm.
- B-B2 like C1-C2.
- B-B1 = 2-2.5 cm.
- A-A1 = 3 cm.
- Draw the guideline B2-A2.
- C-E like rear bodice neckline.
- Connect points as shown in the figure.

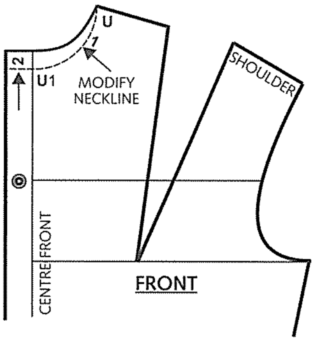

DRAW WITH DESIRED SHAPE
A2
A1
3
A
F
D
1
D1
GUIDE LINE
FOLD FIT
FOLD LINE
4
B2
C2
3
2
C1
1
B1
B
E
C
CENTRE FRONT
SHOULDER POINT
CENTRE BACK


U
1.5
U1
7
MODIFY NECKLINE
SHOULDER
CENTRE FRONT
FRONT

OFF-THE-SHOULDER COLLAR

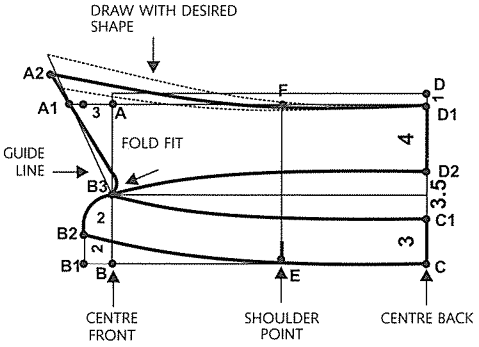
- Modify front neckline as shown in the figure.
- Draw a rectangle A-B-C-D with:
- A-B total neckline height + 1 = (e.g.: 8 cm).
- B-C ½ neckline like bodice front and back.
- C-C1 = 3 cm.
- C3-D1 = 4 cm.
- B-B2 like C-C1.
- B-B1 = 2-2.5 cm.
- B1-B3 = 1.5 cm.
- A-A1 = 2-3 cm.
- Draw the guideline B2-A1.
- C-E like bodice rear neckline.
- Connect points as shown in the figure.

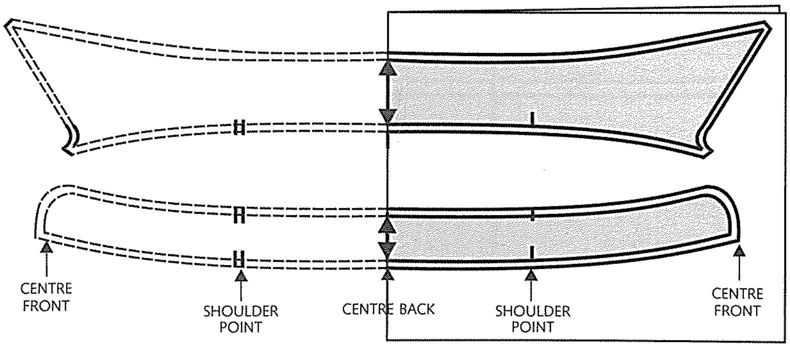

DRAW WITH DESIRED SHAPE
A1
A
F
D
1
D1
4
FOLD FIT
B2
C1
3
2
B1
B
1.5
MOVE DOWN
B3
E
C
CENTRE FRONT
SHOULDER POINT
CENTRE BACK

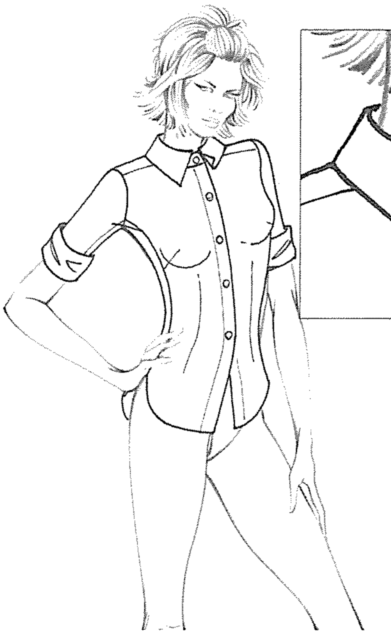

U
2
U1
7
MODIFY NECKLINE
SHOULDER
CENTRE FRONT
FRONT

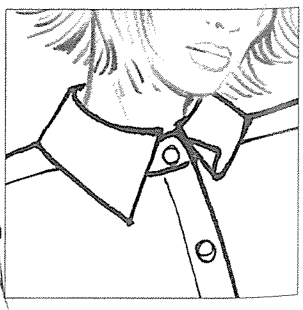
COLLAR WITH DETACHED BAND

- Modify front neckline as shown in the figure.
- Draw a rectangle A-B-C-D.
- A-B neckline height + band + 4.5 cm
  (e.g.: 4 + 3 = 7 + 4.5 = 11.5 cm).
- B-C ½ neckline like bodice front and back.
- C-C1 = 3 cm.
- C1-D2 = 3.5 cm.
- D2-D1 = 4 cm.
- B-B1 = 2-2.5 cm.
- B-B3 = 4.75 cm.
- A-A1 = 3 cm.
- Draw the guideline B3-A1.
- C-E like bodice rear neckline.
- Connect points as shown in the figure.


DRAW WITH DESIRED SHAPE
A2
A1
3
A
F
D
1
D1
GUIDE LINE
FOLD FIT
4
B3
D2
3.5
2
C1
B2
3
2
B1
B
E
C
CENTRE FRONT
SHOULDER POINT
CENTRE BACK


CENTRE FRONT
SHOULDER POINT
CENTRE BACK
SHOULDER POINT
CENTRE FRONT

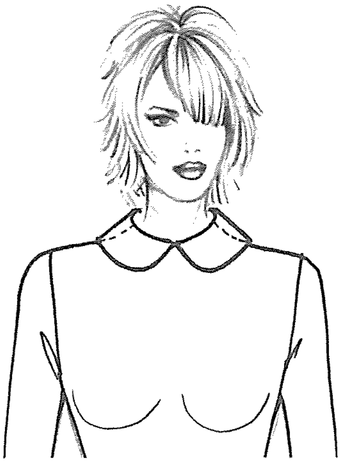




FLAT COLLARS

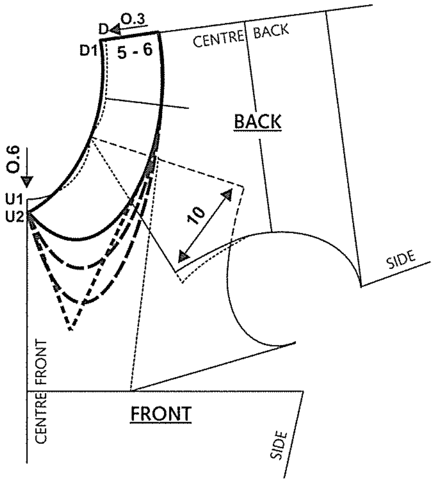
Flat collars lie flat on the shoulders, keeping the same measurements and the same curves of the neckline to which they will be attached, so thus, they are a copy of the areas of the front and the back that they cover.

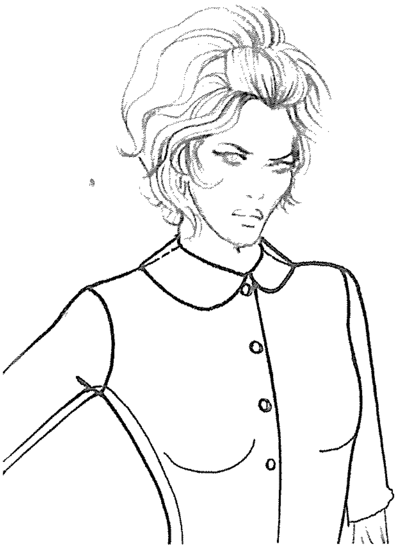
Flat collars do not have a stand and they can develop more or less as revers, and they can be quite large, covering the shoulders or even forming small capes.



COLLAR WITH REVERS

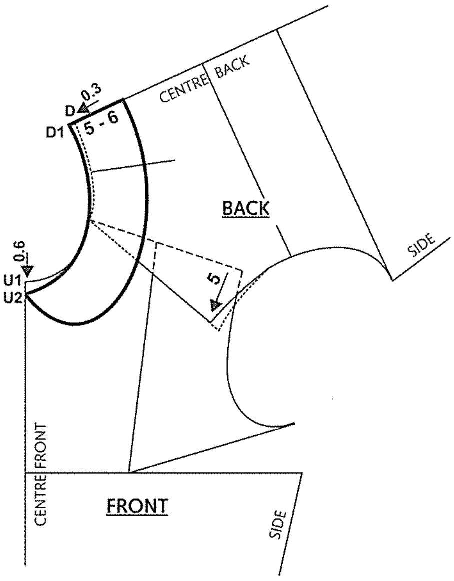
- Close the bust dart and eliminate the back neck dart.
- Join the bodice front and back at the shoulder, overlapping the back by 10 cm.
- Trace off the collar as follows: shift D-D1 from the centre back 0.3 cm and lower U1–U2 on the centre front by 0.6 cm.
- Draw the external outline based on the height and shape desired.

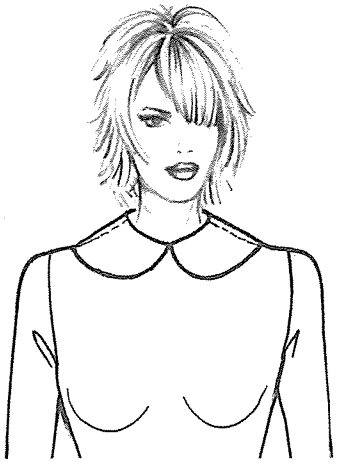

D
0.3
D1
5 - 6
CENTRE BACK
BACK
0.6
U1
U2
10
SIDE
CENTRE FRONT
FRONT
SIDE



COLLAR WITH REVERS

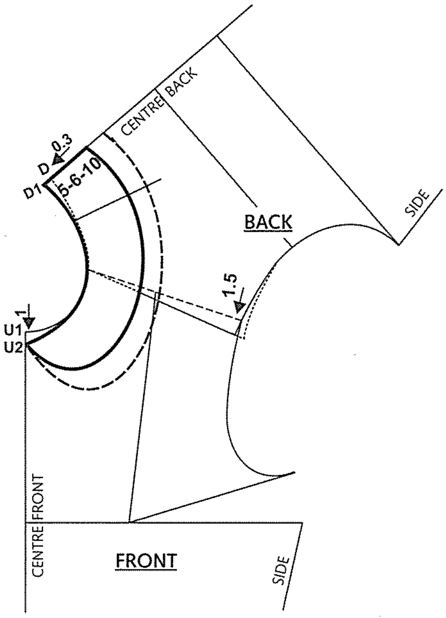
- Close the bust dart and eliminate the back neck dart.
- Join the bodice front and back at the shoulder, overlapping the back by 5 cm.
- Trace off the collar as follows: shift D-D1 from the centre back 0.3 cm and lower U1–U2 on the centre front by 0.6 cm.
- Draw the external outline based on the height and shape desired.


0.3
D
D1
5 - 6
CENTRE BACK
BACK
0.6
U1
U2
5
SIDE
CENTRE FRONT
FRONT
SIDE



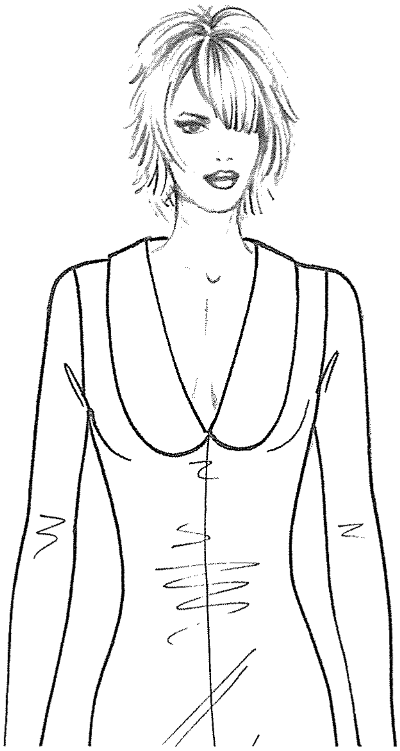
FLAT COLLAR WITH SMALL REVERS

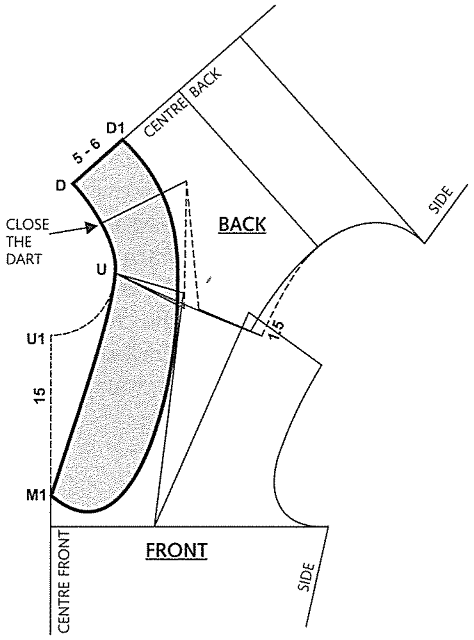
- Close the bust dart and eliminate the back neck dart.
- Join the bodice front and back at the shoulder, overlapping the back by 1.5 cm.
- Trace off the collar as follows: shift D-D1 from the centre back 0.3 cm and lower U1–U2 on the centre front by 1 cm.
- Draw the external outline based on the height and shape desired.


0.3
D
D1
5-6-10
CENTRE BACK
BACK
SIDE
1.5
1
U1
U2
CENTRE FRONT
FRONT
SIDE

COLLARS FOR PLUNGING NECKLINES

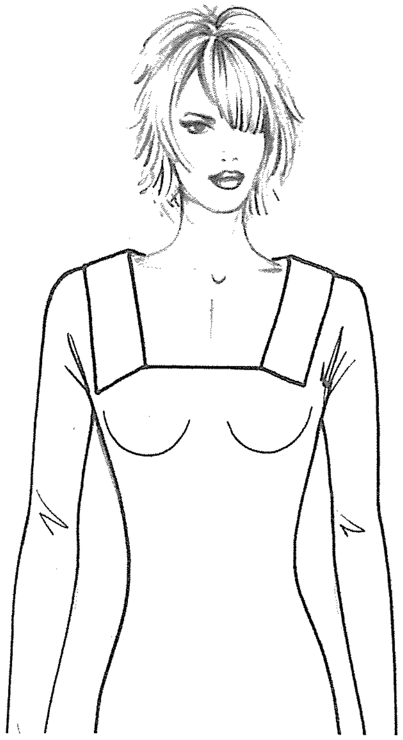
COLLAR FOR V-NECK

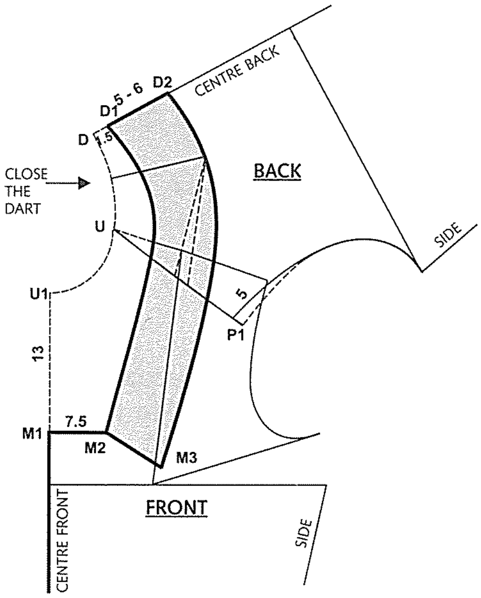



CENTRE BACK
5 - 6
D1
D
CLOSE THE DART
BACK
SIDE
U
1.5
U1
15
M1
FRONT
CENTRE FRONT
SIDE

- Overlap back on front by 1.5-2 cm.
- U1-M1 = 13-15 cm.
- Join U-M1.
- D-D1 = 5-6 cm.
- Join D1-M1.

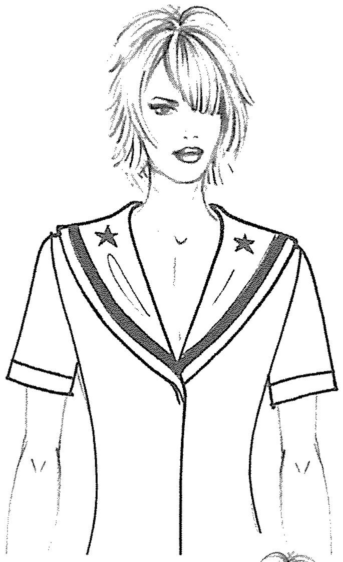
SQUARE COLLAR

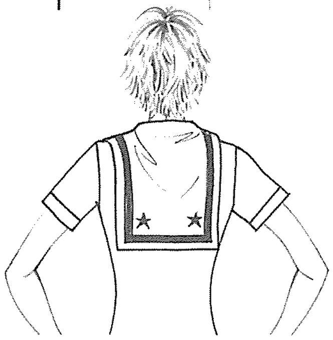


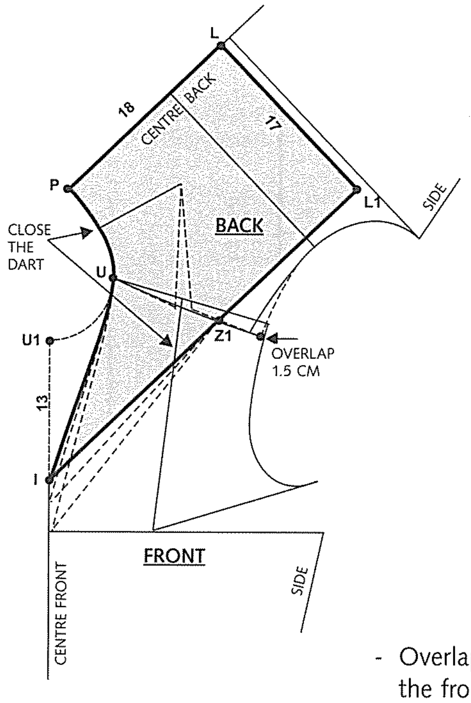

5 - 6
D2
D1
D
1.5
CENTRE BACK
CLOSE THE DART
BACK
SIDE
U
5
P1
U1
13
7.5
M1
M2
M3
FRONT
CENTRE FRONT
SIDE

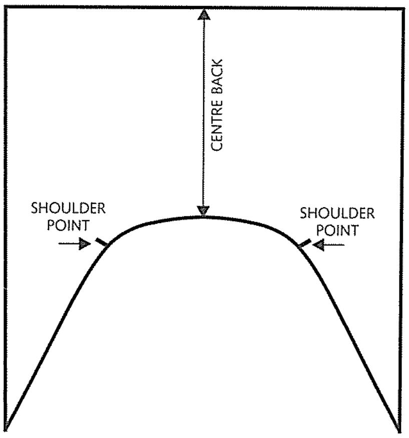
- Overlap back P1 on the front by 4-5 cm.
- U1-M1 = 13-15 cm.
- M1-M2 = 7.5 cm.
- M2-M3 = 5-6 cm.
- D-D1 = 1.5 cm.
- D1-D2 = 5-6 cm.
- Join D1-M2.
- Join D2-M3.

SQUARE MIDDY'S COLLAR



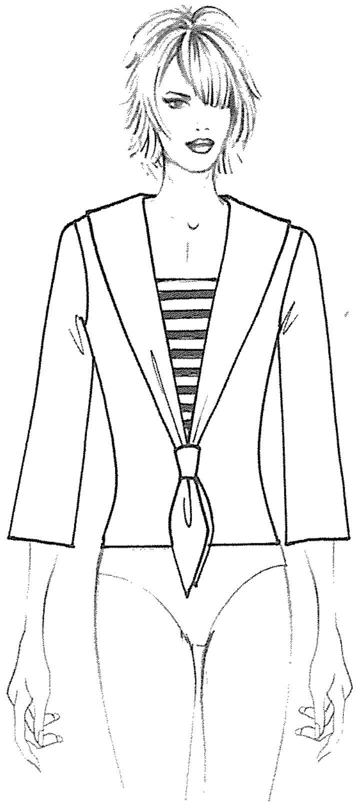



L
18
CENTRE BACK
17
P
L1
SIDE
BACK
CLOSE THE DART
U
U1
Z1
OVERLAP 1.5 CM
13
I
FRONT
CENTRE FRONT
SIDE


CENTRE BACK
SHOULDER POINT
SHOULDER POINT

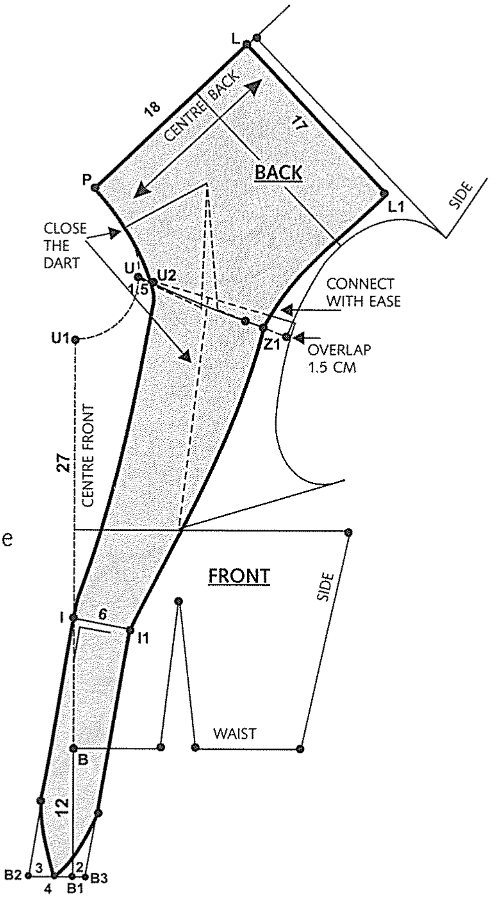
- Overlap the rear basic bodice block on the front by 1.5 cm with the darts closed.
- U-I = 13 cm.
- P-L = 18 cm.
- L-L1 = 17 cm.
- Right angle L-L1-Z1.
- Z1-I at the desired inclination.

SQUARE MIDDY'S COLLAR WITH KNOT

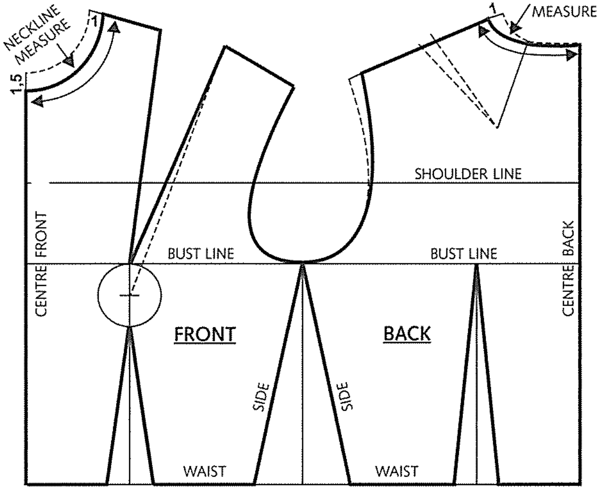


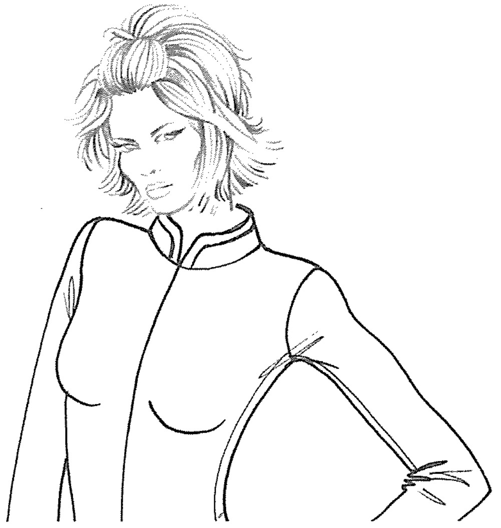
- Overlap the rear basic bodice block on the front by 1.5 cm with the darts closed.
- U-I = 27 cm.
- P-L = 18 cm.
- L-L1 = 17 cm.
- Right angle L-L1-Z1.
- U-U2 = 1.5 cm.
- U2-I = 27 cm or at the desired inclination.
- B-B1 = 12 cm.
- B1-B2 = 4 cm.
- B1-B3 = 2 cm.
- I-I1 = 6 cm or as desired.

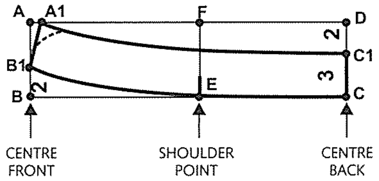
Connect the points and carefully join to the bodice as shown in the figure.

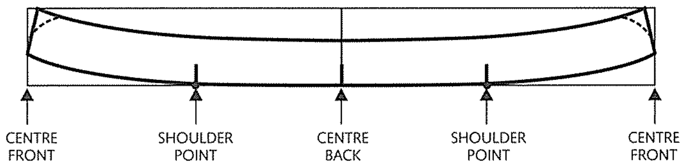

L
18
CENTRE BACK
17
P
BACK
L1
SIDE
CLOSE THE DART
U
U2
1.5
CONNECT WITH EASE
U1
Z1
OVERLAP 1.5 CM
27
CENTRE FRONT
FRONT
SIDE
I
6
I1
WAIST
B
12
B2
3
4
B1
2
B3

MANDARIN COLLAR


NECKLINE MEASURE
1
1.5
NECKLINE MEASURE
1
SHOULDER LINE
BUST LINE
BUST LINE
CENTRE FRONT
CENTRE BACK
FRONT
BACK
SIDE
SIDE
WAIST
WAIST



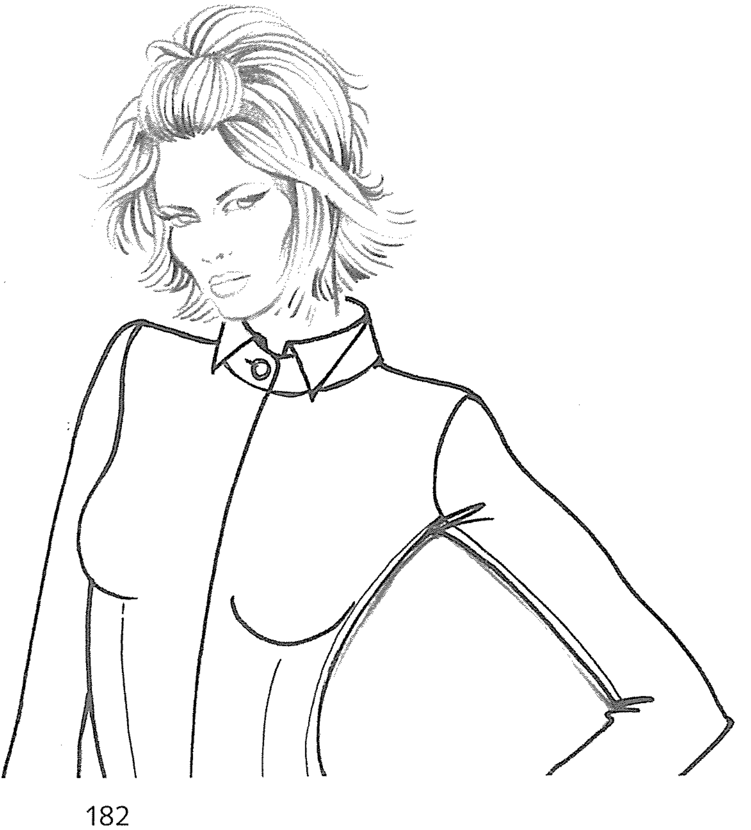

A
A1
F
D
2
C1
3
B1
2
E
B
C
CENTRE FRONT
SHOULDER POINT
CENTRE BACK

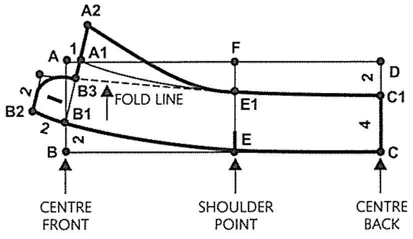

CENTRE FRONT
SHOULDER POINT
CENTRE BACK
SHOULDER POINT
CENTRE FRONT

- Measure the bodice neckline.
- Draw a rectangle A-B-C-D with:
- A-B equal to collar height + 2 cm.
- B-C equal to ½ neckline front and back + 1 cm.
- B-B1 = 2 cm.
- D-C1 = 2 cm.
- C-E = measure rear neckline (e.g.: 8 cm).
- C-C1 = collar height.
- A-A1 = 1 cm.

Connect the points shaping as shown in the figure.

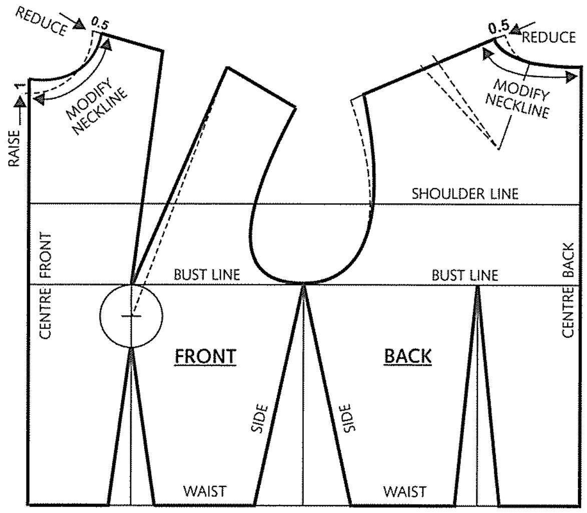
VERSION WITH POINTS AND BUTTON

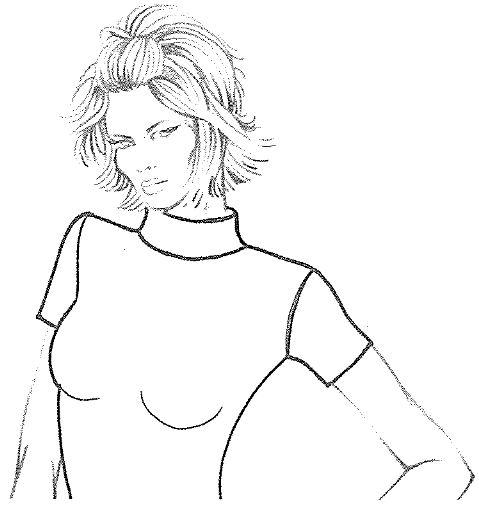


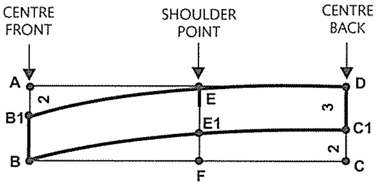

A2
A
1
A1
F
D
2
2
B3
FOLD LINE
C1
E1
B2
B1
2
4
2
E
B
C
CENTRE FRONT
SHOULDER POINT
CENTRE BACK

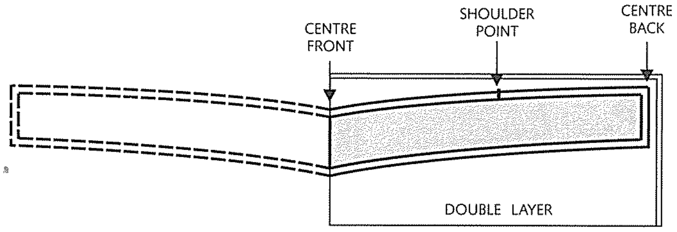
- Make the basic mandarin collar block with desired measures.
- B1-B2 = 2 cm.
- B1-B3 = 2 cm.
- A-A1 = 1 cm.
- B3-A2 = fold height (e.g.: 3.5 cm).
- Join E1-A2-B1-B2-B3.

RING COLLAR


REDUCE
0.5
RAISE
1
MODIFY NECKLINE
0.5
REDUCE
MODIFY NECKLINE
SHOULDER LINE
BUST LINE
BUST LINE
CENTRE FRONT
CENTRE BACK
FRONT
BACK
SIDE
SIDE
WAIST
WAIST

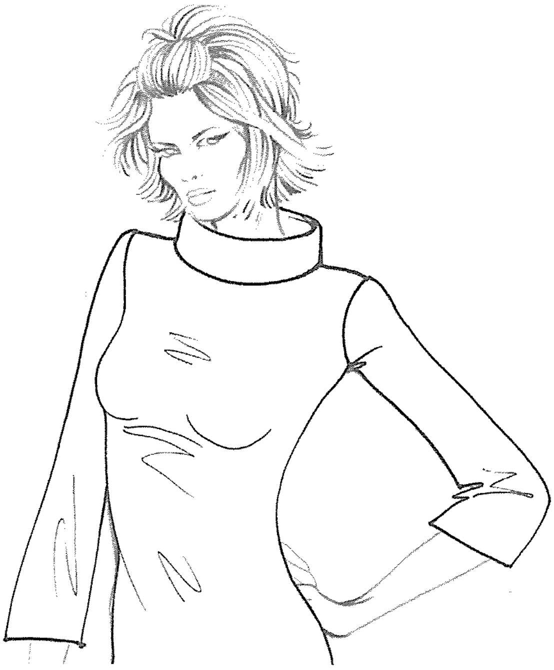


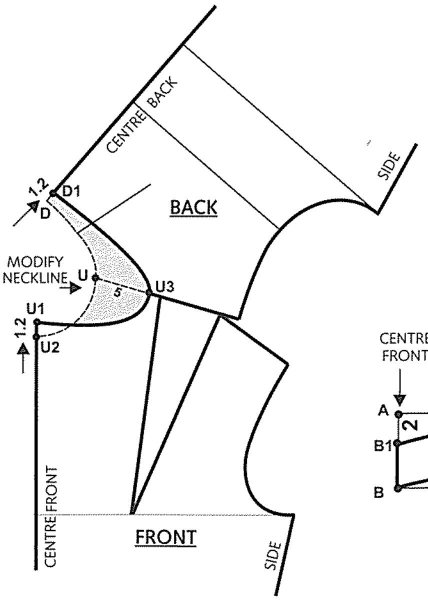

CENTRE FRONT
SHOULDER POINT
CENTRE BACK
A
D
2
E
3
B1
E1
C1
B
F
2
C

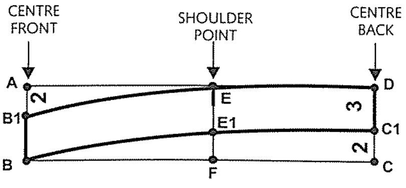

CENTRE FRONT
SHOULDER POINT
CENTRE BACK
DOUBLE LAYER

- Draw a rectangle A-B-C-D.
- A-B = collar height + 2 cm.
- B-C = ½ total collar circumference, like bodice.
- C-F = ½ rear neckline as bodice.
- C-C1 = 2 cm.
- A-B1 = 2 cm.
- Connect as shown in the figure.

VARIATION ON THE RING COLLAR

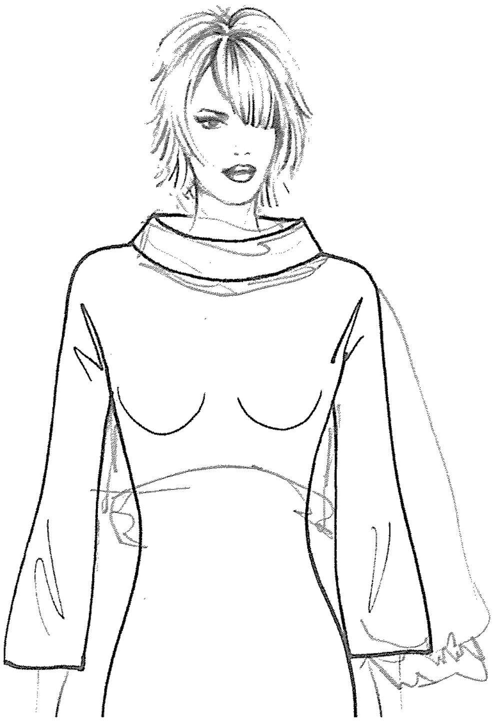



CENTRE BACK
SIDE
1.2
D1
D
BACK
MODIFY NECKLINE
U
5
U3
U1
1.2
U2
CENTRE FRONT
FRONT
SIDE

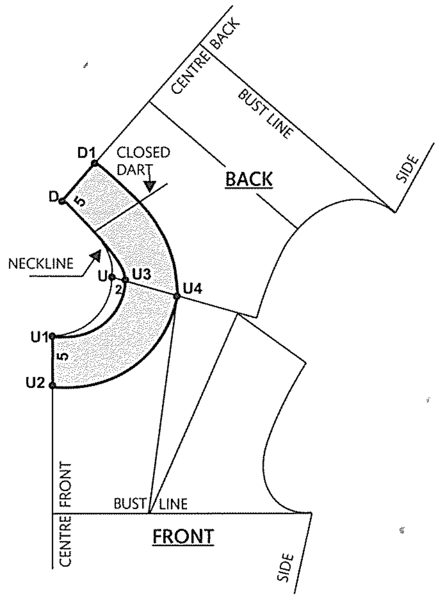

CENTRE FRONT
SHOULDER POINT
CENTRE BACK
A
D
2
E
3
B1
E1
C1
B
F
2
C

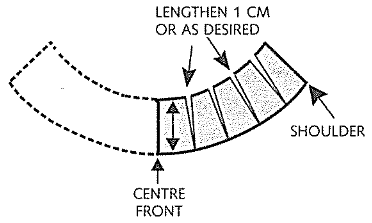
- Modify the neckline of the bodice block as shown in the figure.
- A-D = ½ total measure of the new neckline.
- B-B1 = collar height.
- B-E1 like U1-U3 on front.
- C1-E1 like D1-U3 on back.

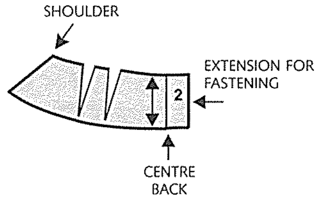
CRATER COLLAR



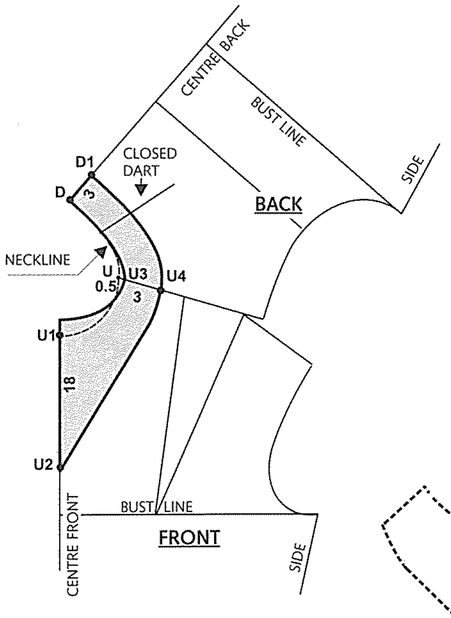
- Draw the bodice block and join the front and back at the shoulder.
- U-U3 = 2 cm.
- U1-U2 = 5 cm (or as desired).
- D-D1 = 5 cm.
- U3-U4 = 5 cm.
- Join with a curved line as shown in the figure.
- Separate the front and the back, make 4 slashes in the front neckline and 2 slashes in back, and spread them out.


CENTRE BACK
BUST LINE
D1
CLOSED DART
BACK
SIDE
D
5
NECKLINE
U
U3
2
U4
U1
5
U2
CENTRE FRONT
BUST LINE
FRONT
SIDE

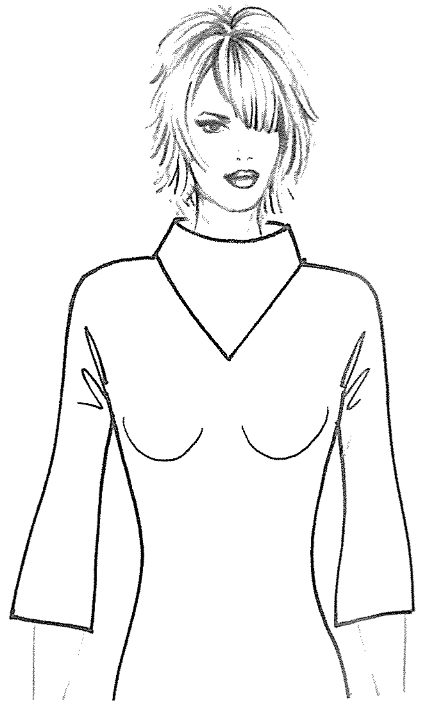

LENGTHEN 1 CM OR AS DESIRED
SHOULDER
CENTRE FRONT

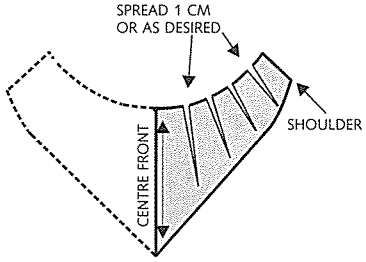

SHOULDER
EXTENSION FOR FASTENING
2
CENTRE BACK

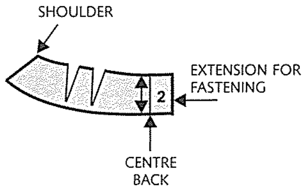
VARIATION ON THE CRATER COLLAR


CENTRE BACK
BUST LINE
D1
CLOSED DART
BACK
SIDE
D
3
NECKLINE
U
0.5
U3
3
U4
U1
18
U2
CENTRE FRONT
BUST LINE
FRONT
SIDE

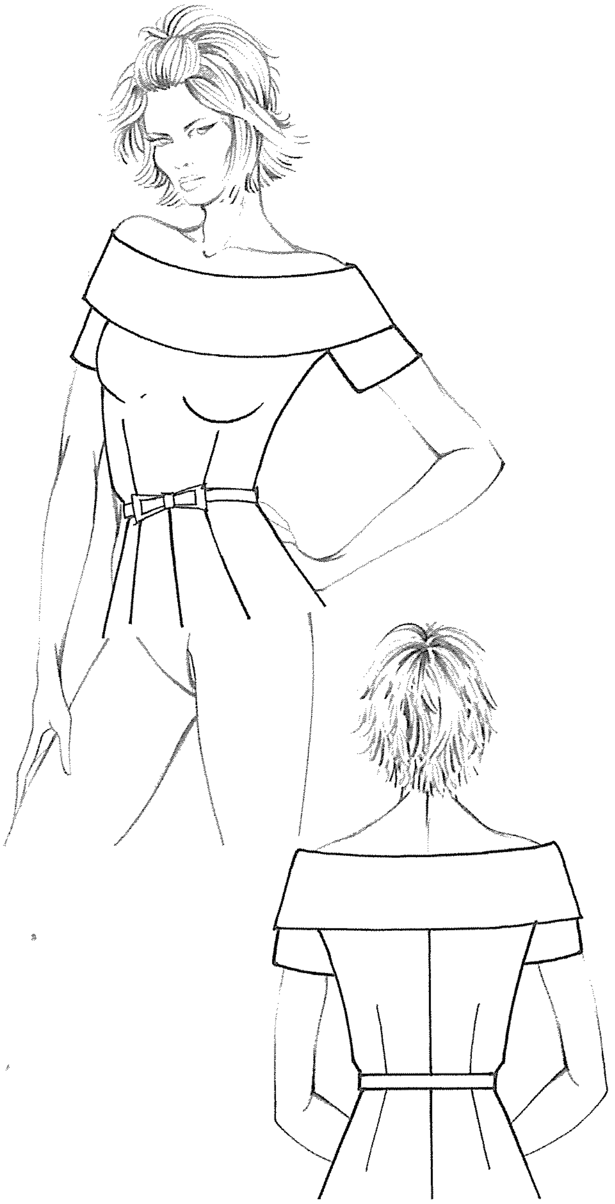
- Draw the collar as above with U1–U3 = 0.5 cm and D-D1 = 3 cm.
- Lengthen the front by 18 cm and, after connecting the points, separate the front from the back and spread as desired.

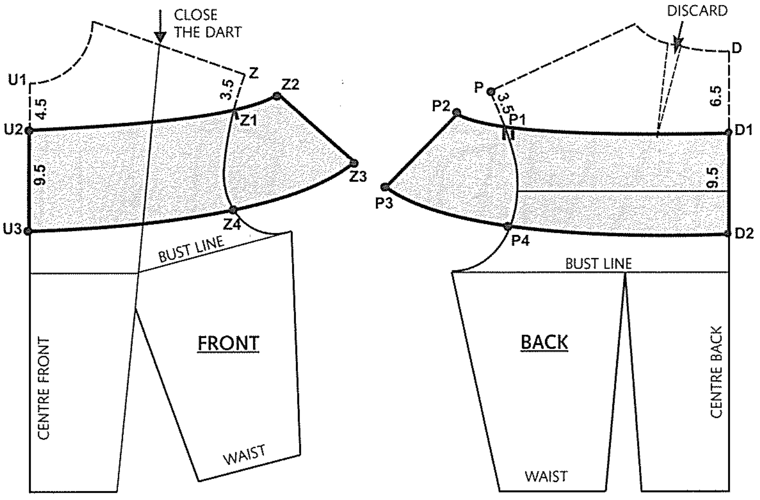


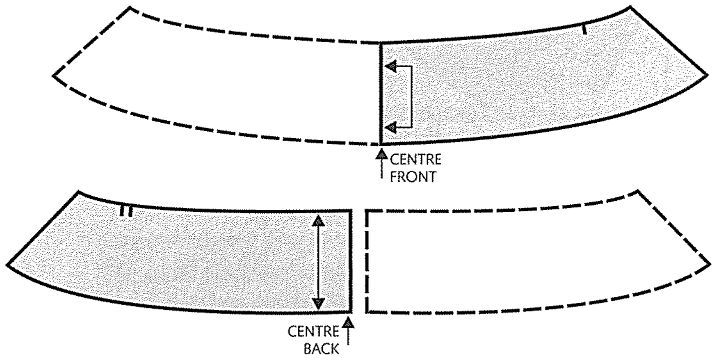

SPREAD 1 CM OR AS DESIRED
SHOULDER
CENTRE FRONT

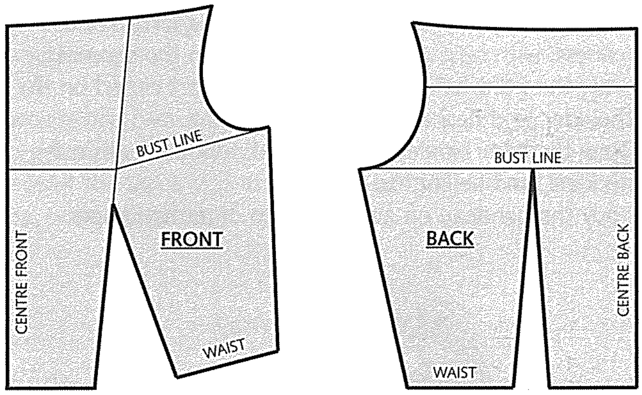

SHOULDER
EXTENSION FOR FASTENING
2
CENTRE BACK

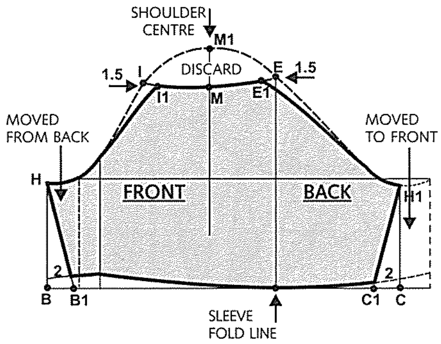
BANDEAU NECK INSET SLEEVES




CLOSE
THE DART
U1
U2
U3
4.5
9.5
3.5
Z
Z1
Z2
Z3
Z4
BUST LINE
FRONT
CENTRE FRONT
WAIST
DISCARD
D
D1
D2
6.5
9.5
P
P1
P2
P3
P4
3.5
BUST LINE
BACK
CENTRE BACK
WAIST

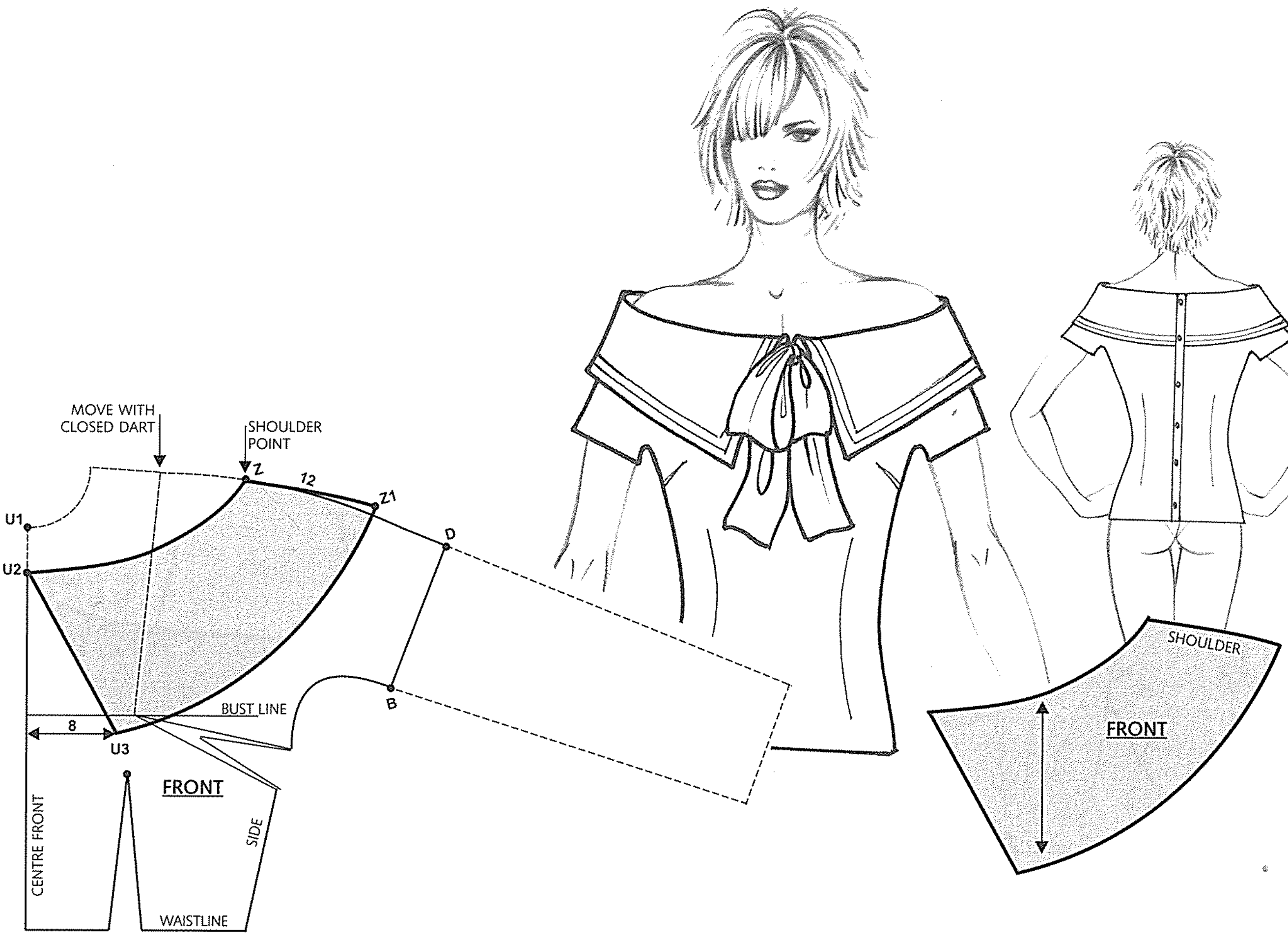

CENTRE
FRONT
CENTRE
BACK


BUST LINE
FRONT
CENTRE FRONT
WAIST
BUST LINE
BACK
CENTRE BACK
WAIST

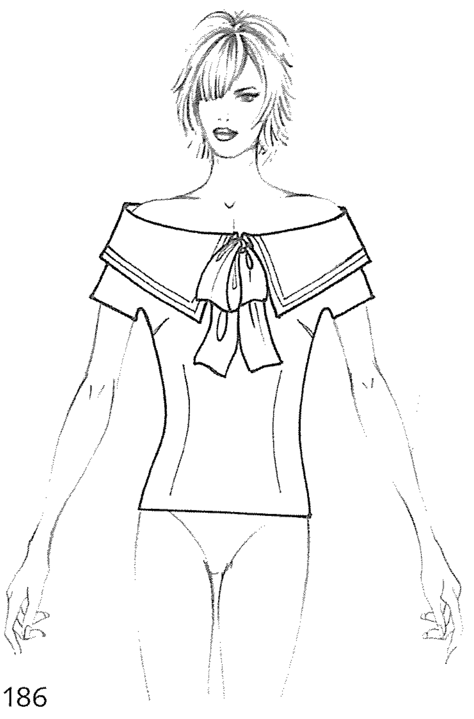

SHOULDER
CENTRE
M1
DISCARD
1.5
I
I1
M
E
E1
1.5
MOVED
FROM BACK
MOVED
TO FRONT
H
H1
FRONT
BACK
2
2
B
B1
C1
C
SLEEVE
FOLD LINE

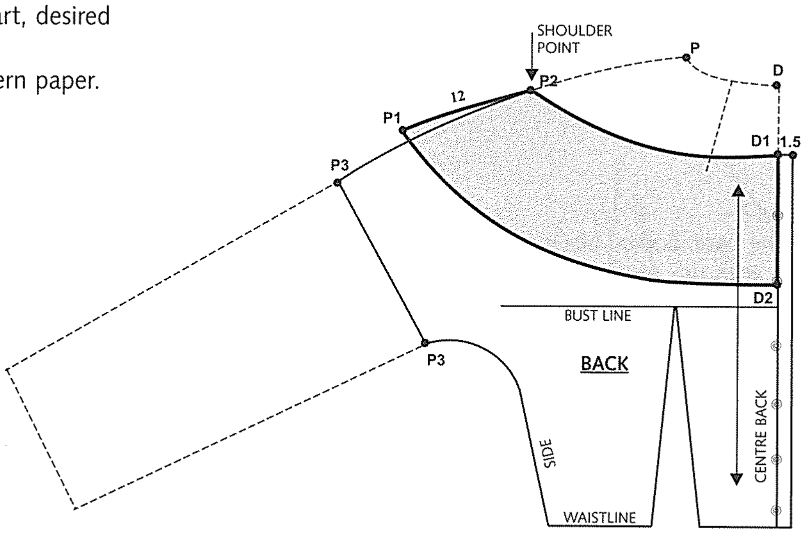
- Draw the basic bodice block and close the bust dart moving it to the waist or some other position depending on the style.
- Draw the bandeau with the height and neckline desired, as shown in the figure.
- Trace off the bandeau front and back with another piece of pattern paper.
- Alter the sleeve crown in accordance with the lowering of the bodice top.

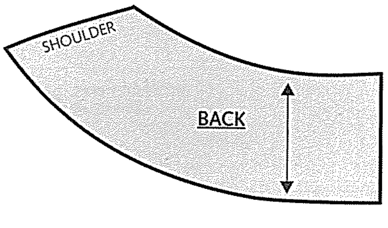
BANDEAU NECK KIMONO SLEEVES


MOVE WITH CLOSED DART
SHOULDER POINT
Z
12
Z1
U1
U2
D
B
BUST LINE
8
U3
FRONT
CENTRE FRONT
SIDE
WAISTLINE
SHOULDER
FRONT

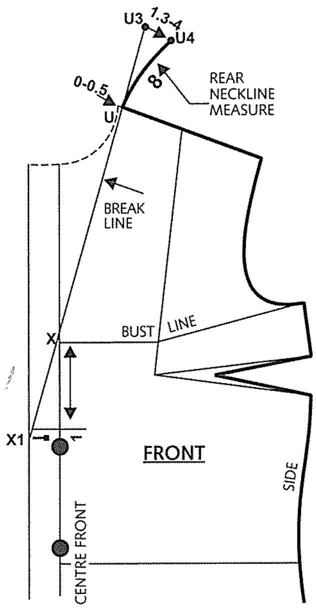
- Draw the basic kimono block with desired length and fullness, with bust dart open or closed on the shoulder.
- Draw the front bandeau, with the bust dart closed on the shoulder, and desired neckline and height.
- Draw the back bandeau with closed neck dart, desired neckline, and height like front.
- Copy the bandeau on another piece of pattern paper.

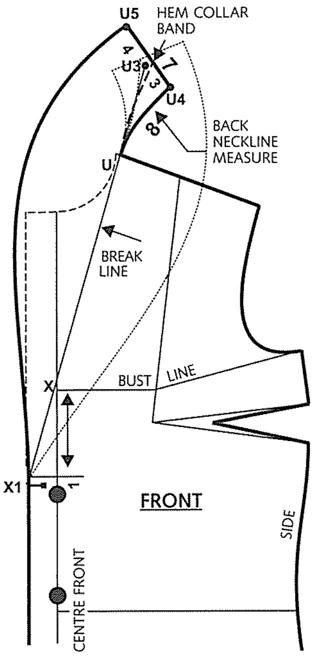


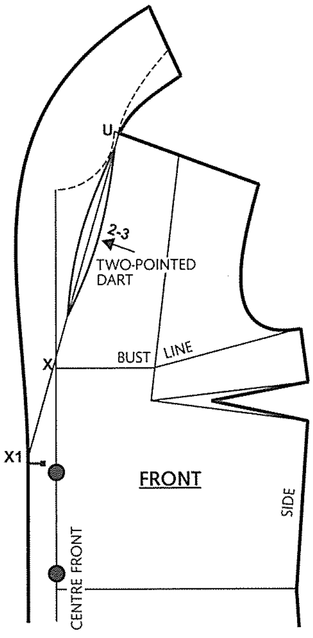

SHOULDER POINT
P
P2
D
12
P1
D1
1.5
P3
D2
BUST LINE
BACK
P3
SIDE
CENTRE BACK
WAISTLINE

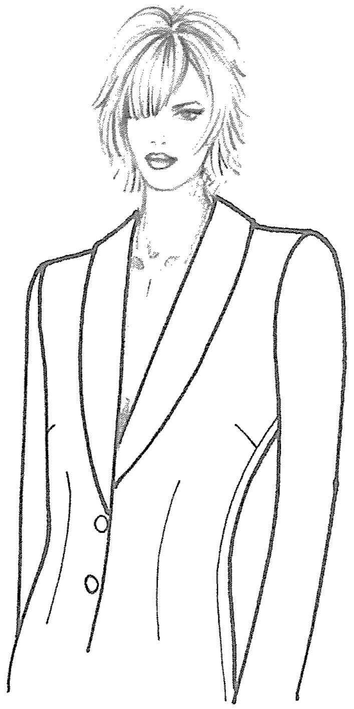

SHOULDER
BACK

SHAWL COLLAR


U3
1.3-4
U4
0-0.5
8
REAR NECKLINE MEASURE
U
BREAK LINE
X
BUST LINE
X1
1
FRONT
SIDE
CENTRE FRONT


U5
HEM COLLAR BAND
4
U3
7
3
U4
8
BACK NECKLINE MEASURE
U
BREAK LINE
X
BUST LINE
X1
1
FRONT
SIDE
CENTRE FRONT


U
2-3
TWO-POINTED DART
X
BUST LINE
X1
FRONT
SIDE
CENTRE FRONT



INTRODUCTION

Shawl collars are made as part of the front bodice, and there is a seam in the centre back, except in particular cases requiring an invisible seam. In such cases, a double layer placket is made in the centre back, and there is considerable waste of fabric. This type of collar offers great variety in terms of motifs and shapes, as all the motifs are simply drawn on the top collar part of the pattern.

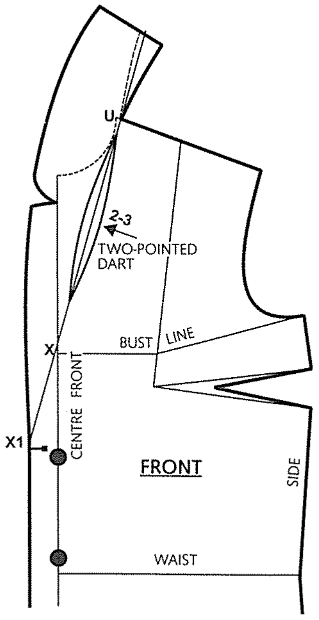
EDGED LAPEL SHAWL COLLAR

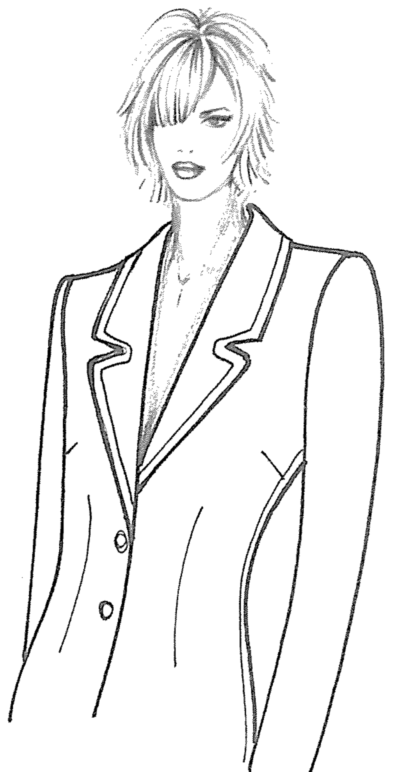
- Draw the bodice block with the measurements and ease suited to the design, and bust dart moved to the side seam or elsewhere, or eliminated, depending on the look.
- Extend the centre front for the fastenings.
- Mark point X in the centre front for the position of the top button, which also marks the bottom end of the lapel. This point must be positioned about 1 cm from the neckline of the finished pattern, where the lapel ends.
- Draw the break line X–U1 and extend it as far as U3, measuring the same as the back neckline (e.g.: 8 cm).
- From U3 move out 1.3–4 cm depending on the desired height of the stand, and draw point U4.
- Draw a curved line U-U4 same length as U-U3, the back neckline measure.
- Draw the line U4-U5 squared with line U-U4, with measure of the desired collar height (7-10 cm).
- Draw the outline U5-X1, with the desired shape and motifs, returning to the centre front extension for the buttons.

TWO-POINTED DART IN THE LAPEL

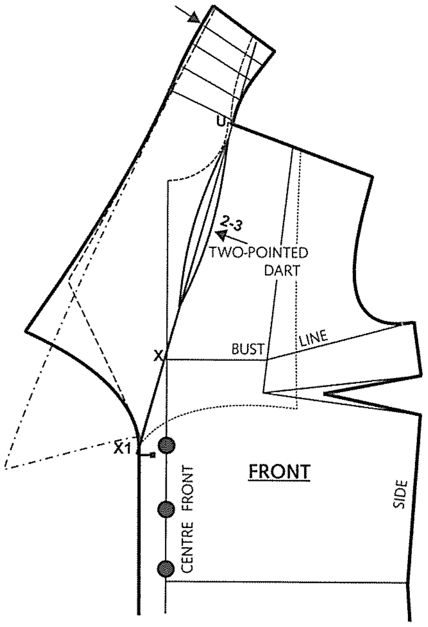
To get a sharper fold, greater curvature and improved adherence of the lapel, you can make a pointed dart on the break line, with a total depth of 2–3 cm.

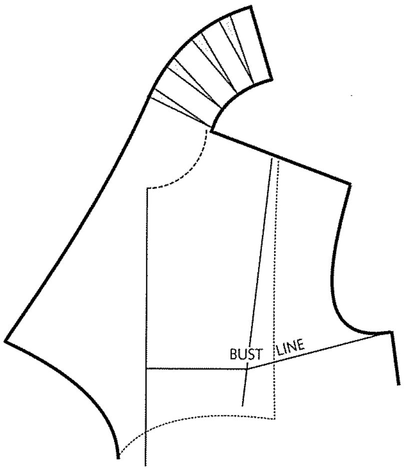
VARIATION ON THE SHAWL COLLAR


U
2-3
TWO-POINTED DART
X
BUST LINE
CENTRE FRONT
X1
FRONT
SIDE
WAIST

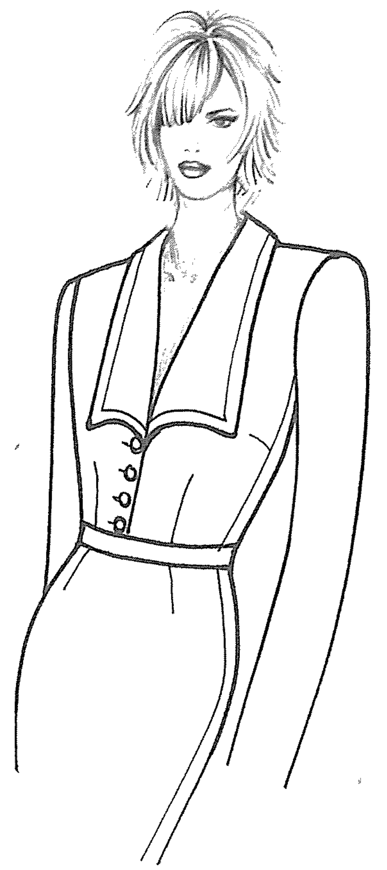


HALTER TOP WITH LAPELS

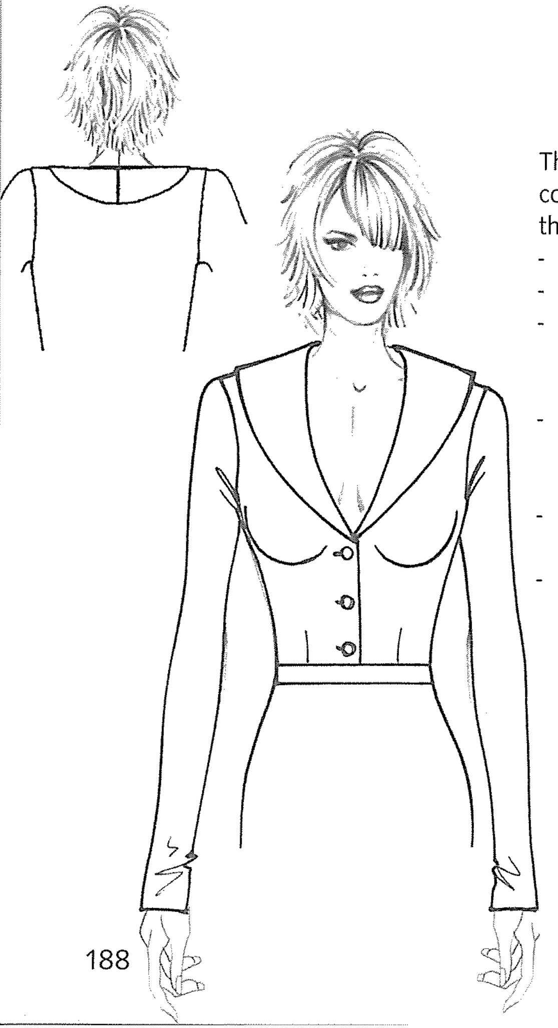

U
2-3
TWO-POINTED DART
BUST LINE
X
X1
FRONT
CENTRE FRONT
SIDE



This style of collar is done following the procedure for the normal shawl collar, giving the lapel the shape desired.
It is possible to make a high or low collar stand.
In the latter case, make cuts in the back of the collar from the outer edge to the collar seam, and you widen them as desired.

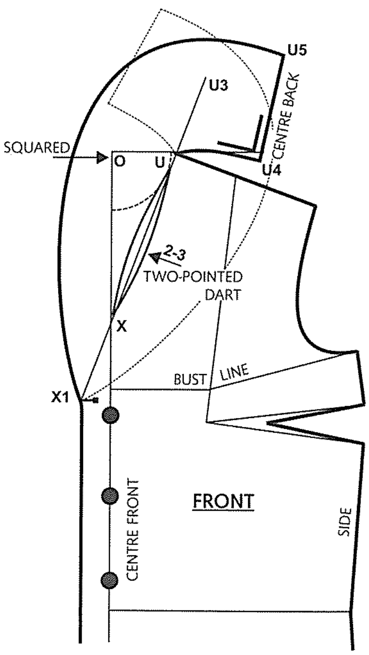


FLAT SHAWL COLLAR

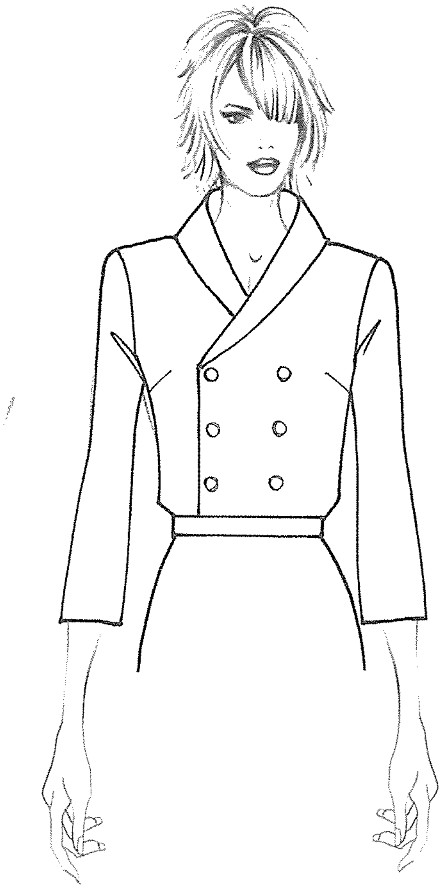


The flat shawl collar is practically without a collar stand, but even a small one ensures the absence of creases in the outer edge.

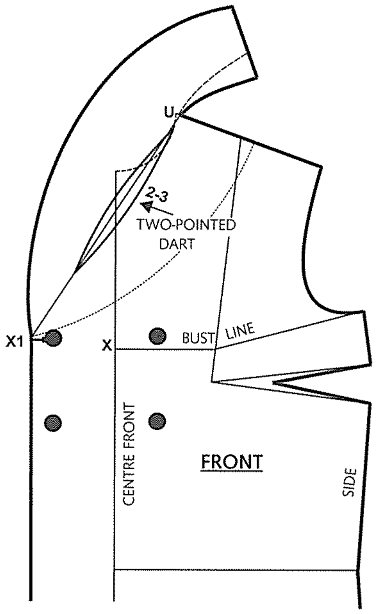
- Draw the desired basic bodice block.
- Draw the break line X-U3.
- Draw a right angle U1-O-U on the neckline and continue to U4 for the back neckline length.
- Draw the back neckline U-U4, keeping below the guideline by 1 cm, or remain above it so the collar will not be so flat.
- Draw the centre back of the collar U4-U5 squared with U-U4.
- Draw the external outline of the collar.


U5
U3
CENTRE BACK
SQUARED
O
U
U4
2-3
TWO-POINTED DART
X
BUST LINE
X1
FRONT
CENTRE FRONT
SIDE

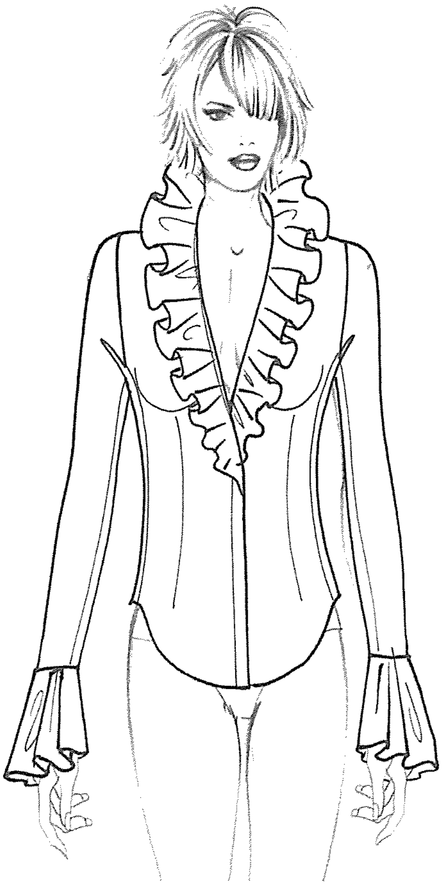
DOUBLE-BREASTED SHAWL COLLAR



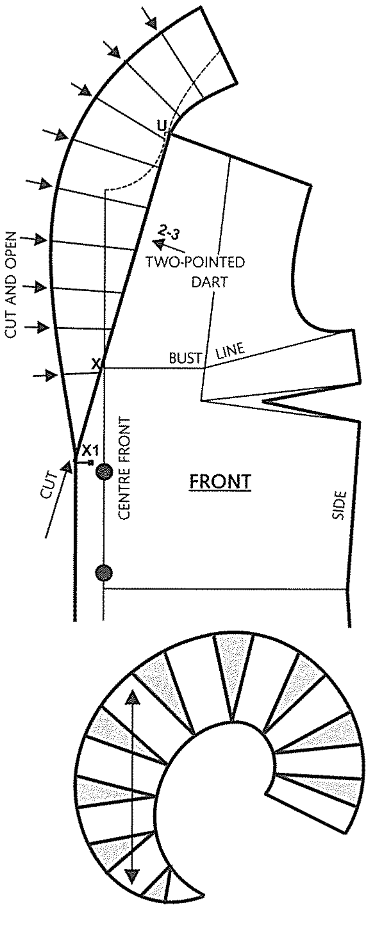
The shawl collar on a double-breasted garment is made the same way as the shawl collar with a low stand, since the extension of the centre front is widened to accommodate the double breast.
The back neckline has to be wide and curved, allowing a lower stand and creating a correct fit in the back.


U
2-3
TWO-POINTED DART
X1
X
BUST LINE
CENTRE FRONT
FRONT
SIDE

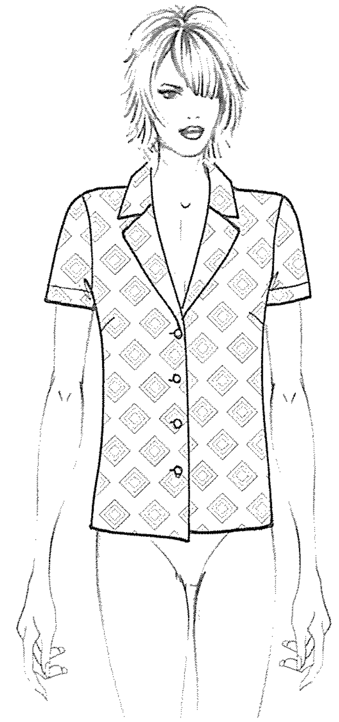
JABOT SHAWL COLLAR

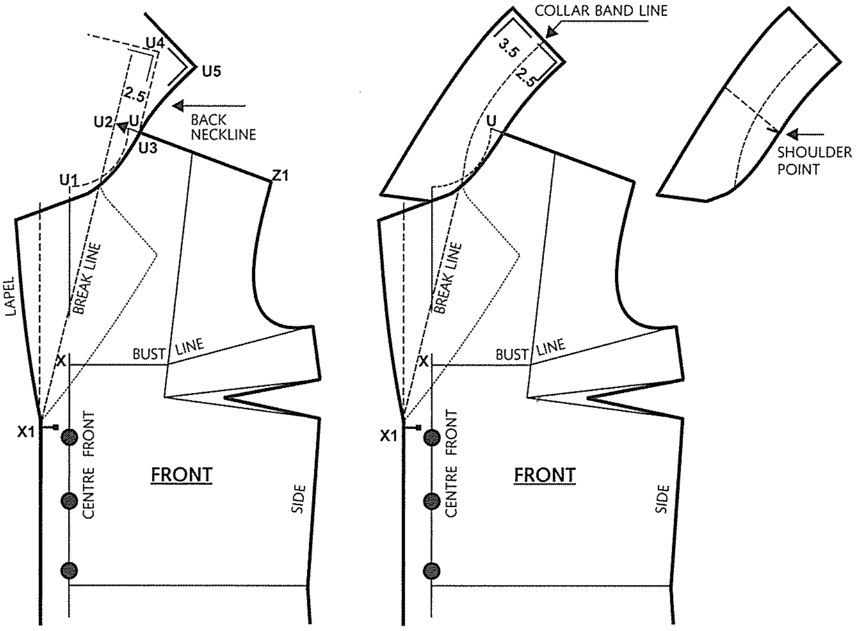


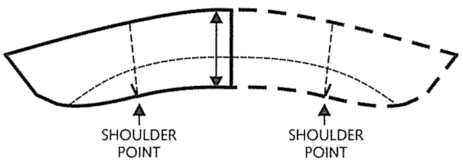
The jabot collar or "ruche" is made by constructing a shawl collar with a stand that can be higher or lower, depending on the style.
- After making the shawl collar with the desired neckline, trace off a series of lines perpendicular to the break line.
- Slash along these lines and open them as needed, depending on the desired ruffling (2–3 cm), forming an elliptical spiral, as shown in the figure.


U
2-3
TWO-POINTED DART
CUT AND OPEN
X
BUST LINE
X1
CUT
CENTRE FRONT
FRONT
SIDE

SPORTS COLLAR

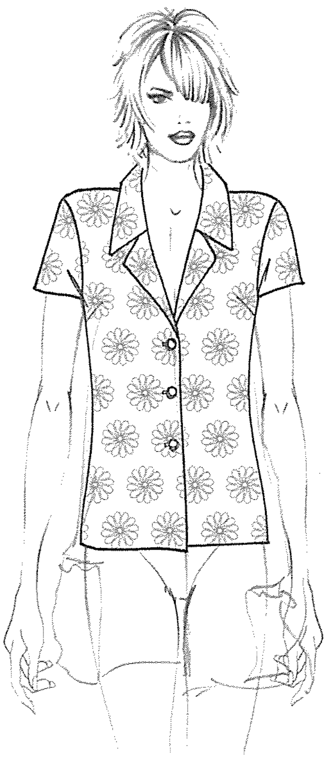


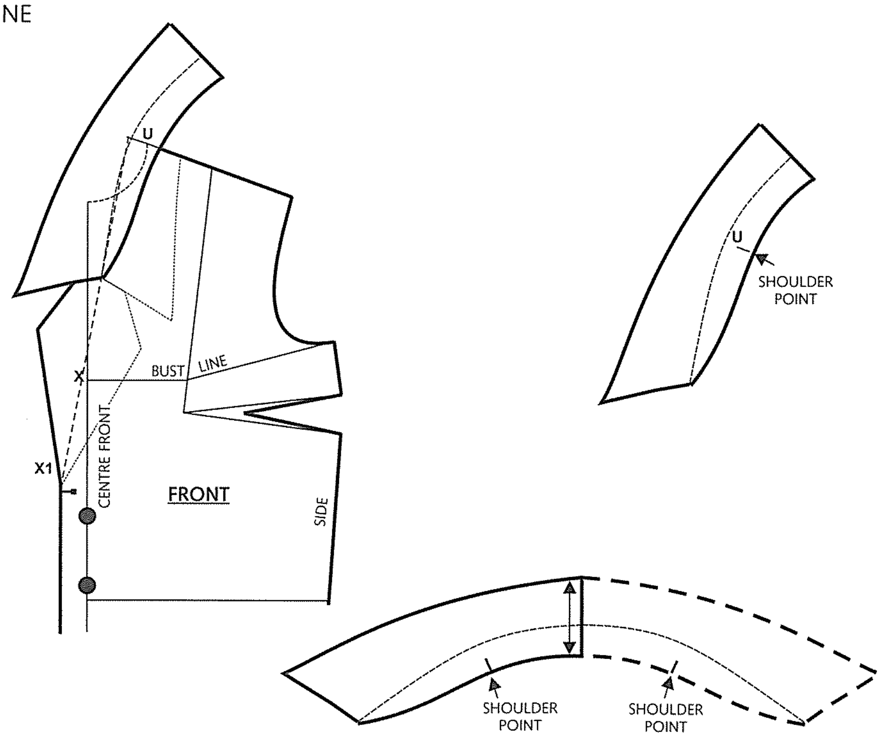

U4
U5
2.5
U2
U
BACK NECKLINE
U3
U1
Z1
LAPEL
BREAK LINE
X
BUST LINE
X1
CENTRE FRONT
FRONT
SIDE
COLLAR BAND LINE
3.5
2.5
U
BREAK LINE
X
BUST LINE
X1
CENTRE FRONT
FRONT
SIDE
SHOULDER POINT


SHOULDER POINT
SHOULDER POINT

- Draw the basic shirt block.
- Make the centre front extension for the placket and draw the revers as desired.
- Create the break line X1-U2 depending on the desired neckline and the position of the first button, 2-2.5 cm away from U and continuing for the length of the back neckline (e.g.: 8 cm).
- Draw the back neckline U3-U4 parallel to the break line and 0.5-1 cm away from U.
- Draw U5 at a distance of 1.3-2.5 cm from U4 and join the neckline with the outer edge of the collar, giving it the desired shape.

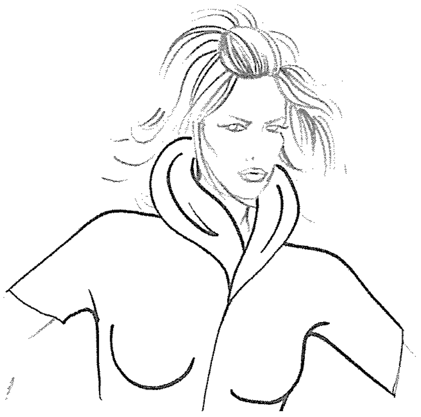
SPORTS COLLAR WITH DEEPER NECKLINE



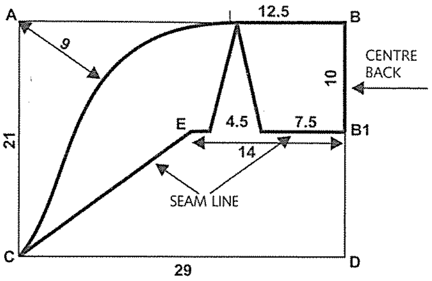

U
X
BUST LINE
X1
CENTRE FRONT
FRONT
SIDE
U
SHOULDER POINT
SHOULDER POINT
SHOULDER POINT

FANCY COLLARS

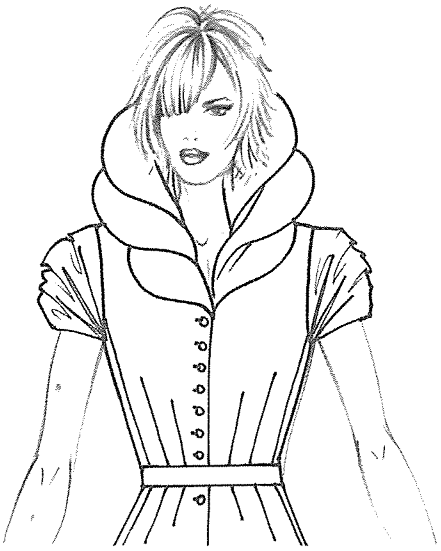
SHELL COLLAR

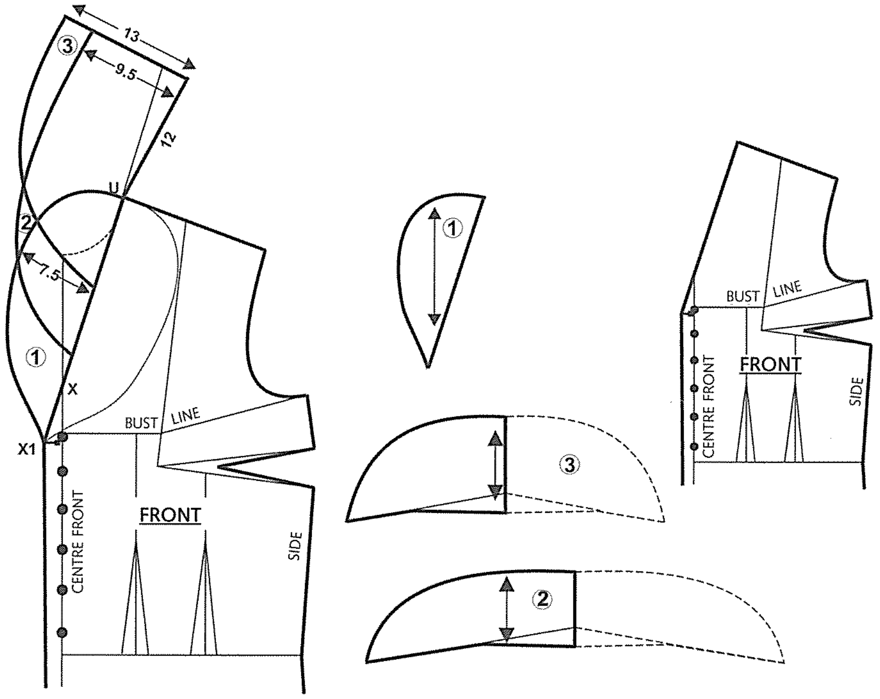


- Draw a rectangle A-B-C-D with:
- A-B = 29 cm and A-C = 21 cm.
- B-B1 = 10 cm.
- Draw the external neckline B-C as shown in the figure.
- Draw the 14-cm horizontal line B1-E, and join E-C.
- At 7.5 cm from B1, draw a 4.5-cm wide dart on the B1-E line.

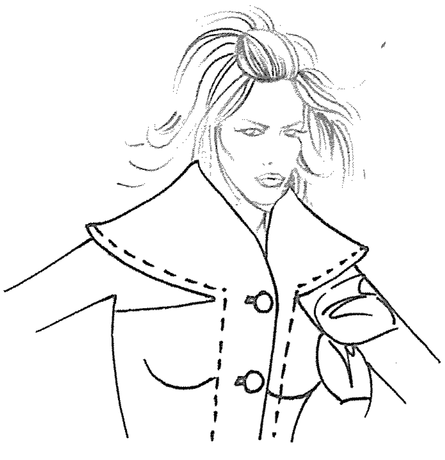

A
9
12.5
B
10
CENTRE BACK
21
E
4.5
7.5
B1
14
SEAM LINE
C
29
D

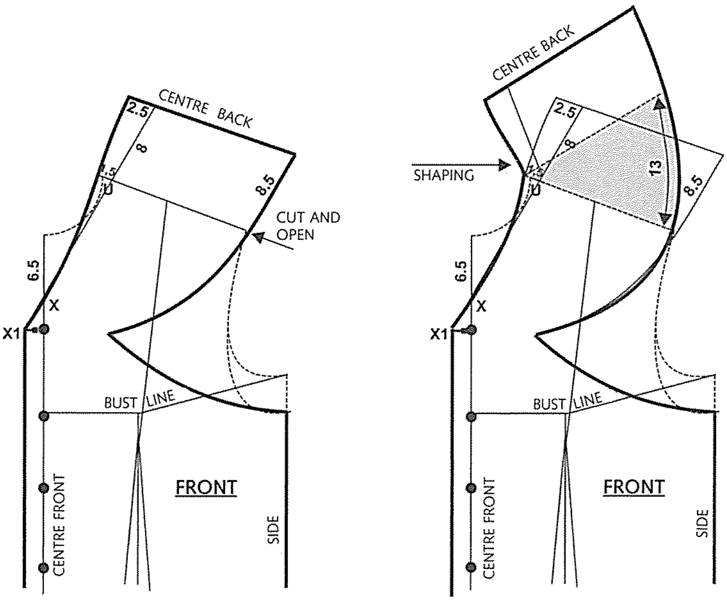
PETAL-SHAPED COLLAR




13
③
9.5
12
U
2
7.5
①
X
X1
BUST LINE
FRONT
CENTRE FRONT
SIDE
①
③
②
BUST LINE
FRONT
CENTRE FRONT
SIDE

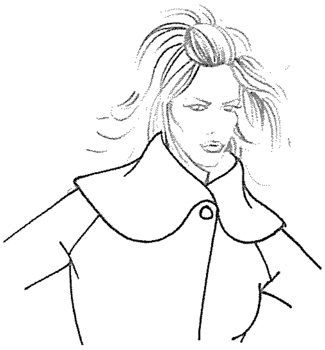
CAPE-LIKE COLLAR WITH STAND

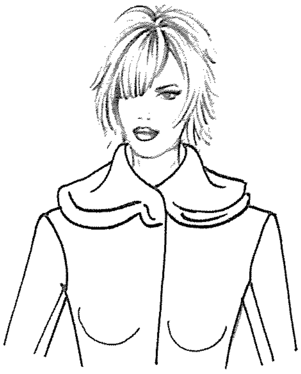


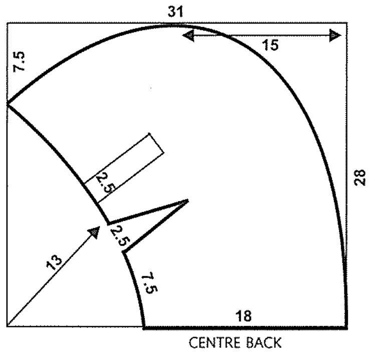

CENTRE BACK
2.5
8
1.5
U
8.5
CUT AND OPEN
6.5
X
X1
BUST LINE
FRONT
CENTRE FRONT
SIDE
CENTRE BACK
2.5
8
13
8.5
SHAPING
1.5
U
6.5
X
X1
BUST LINE
FRONT
CENTRE FRONT
SIDE

Fancy collars

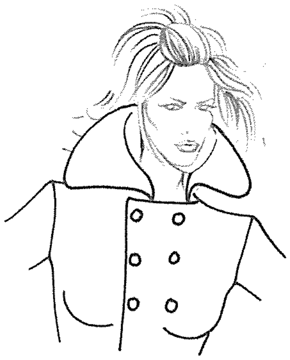
Turn-over collars

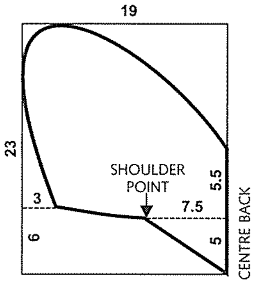


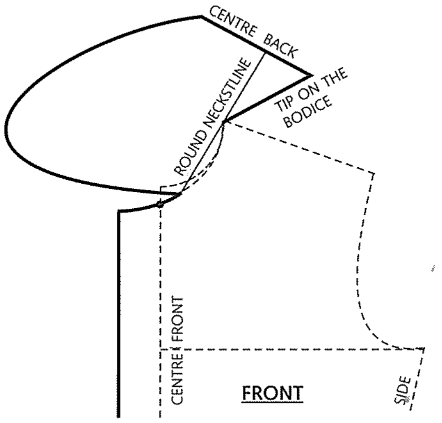



31
15
7.5
28
2.5
2.5
13
7.5
18
CENTRE BACK

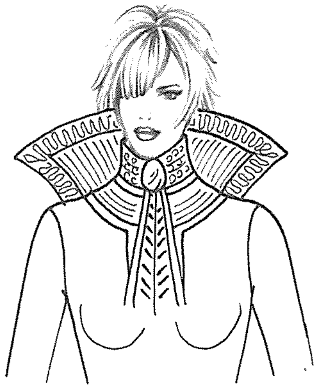
Collar with pointed tips in back and round in front

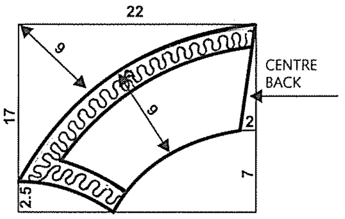



19
23
3
6
SHOULDER POINT
7.5
5.5
5
CENTRE BACK

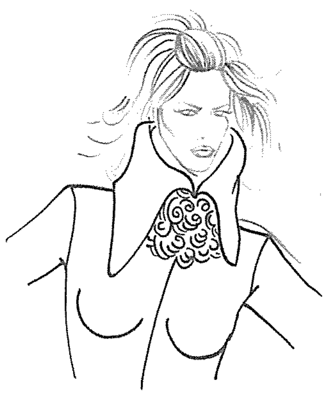

CENTRE BACK
ROUND NECKSTLINE
TIP ON THE BODICE
CENTRE FRONT
FRONT
SIDE

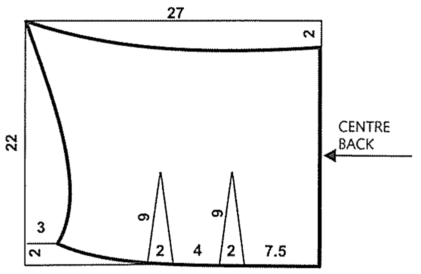
Medici collar



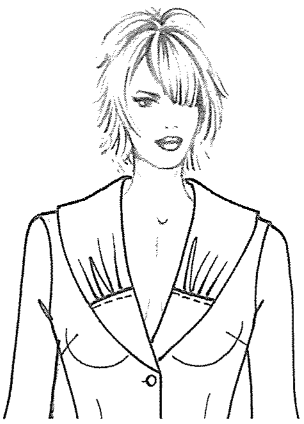

22
9
9
17
2.5
2
7
CENTRE BACK

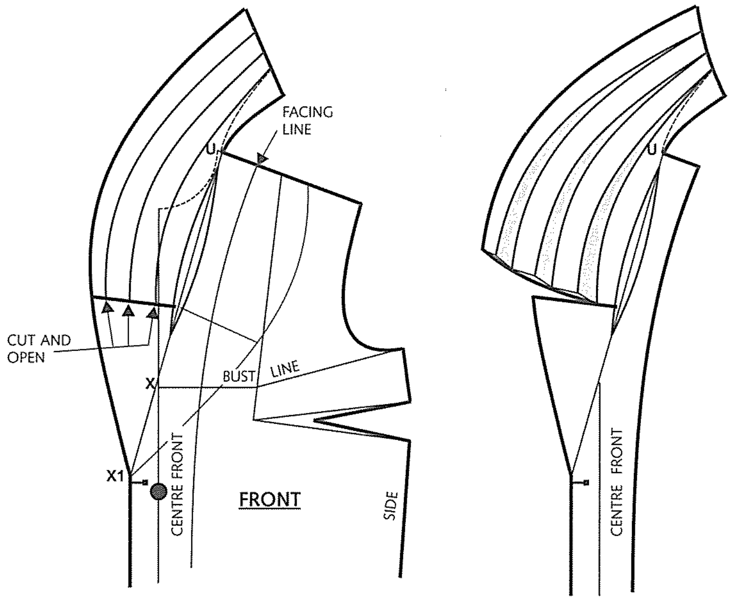
Double collar




27
2
22
CENTRE BACK
3
2
9
9
2
4
2
7.5

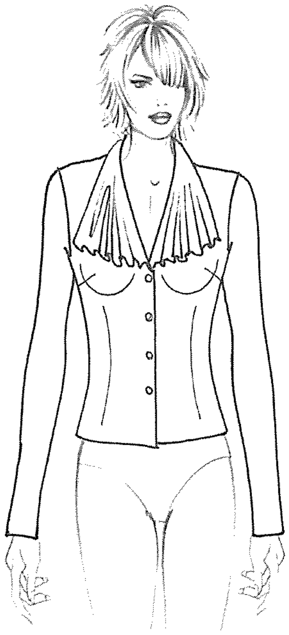
NOTCHED AND RUFFLED SHAWL COLLAR

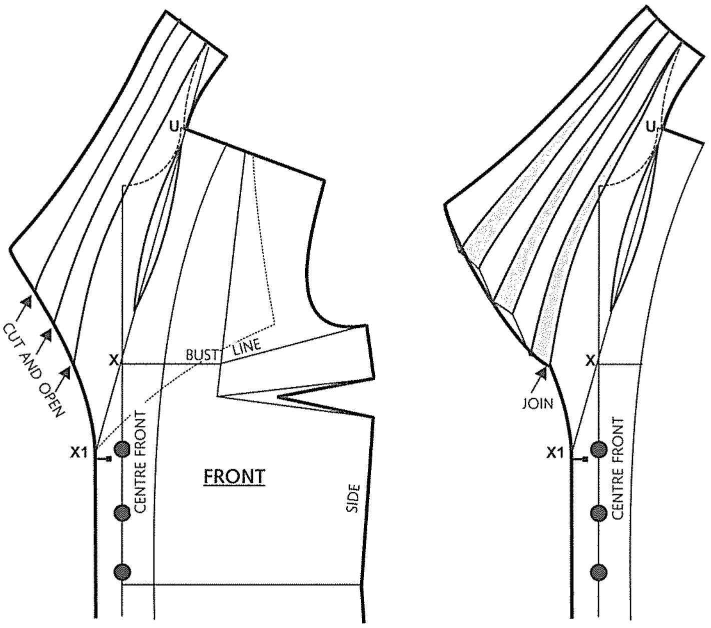



FACING LINE
U
CUT AND OPEN
X
BUST LINE
X1
CENTRE FRONT
FRONT
SIDE
U
CENTRE FRONT

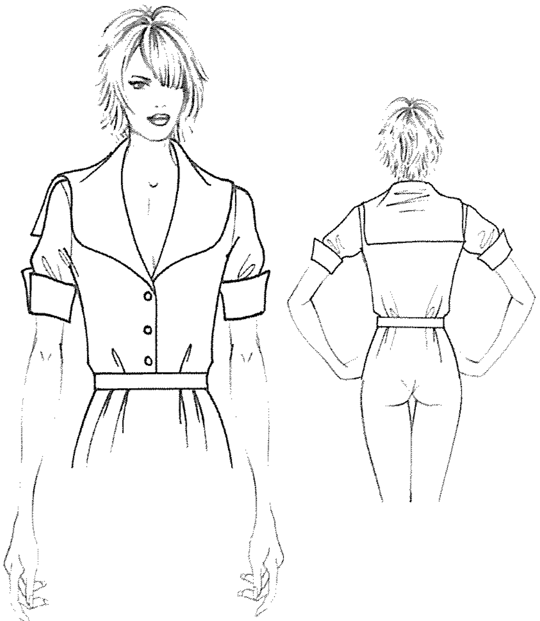
Note: *We recommend making this only with a larger top-collar over a normal under-collar, so it will keep its shape.*

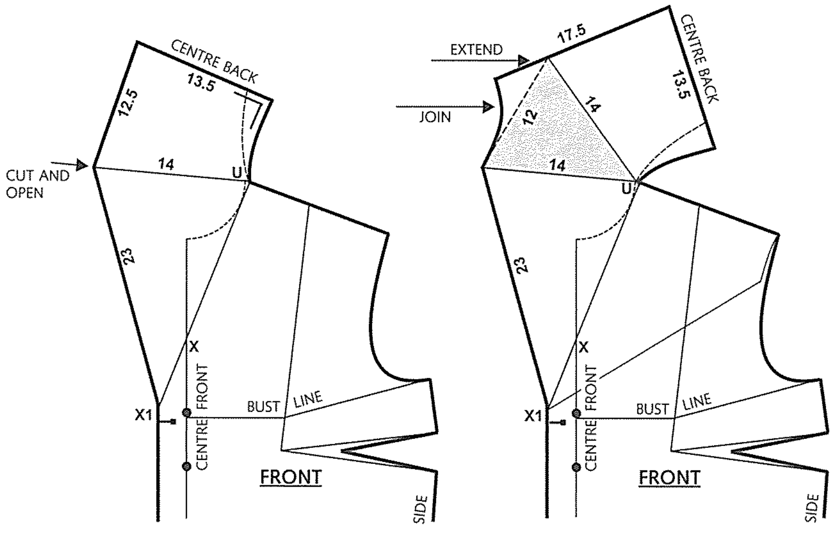
GATHERED HALTER TOP




U
CUT AND OPEN
X
BUST LINE
X1
CENTRE FRONT
FRONT
SIDE
U
X
JOIN
X1
CENTRE FRONT

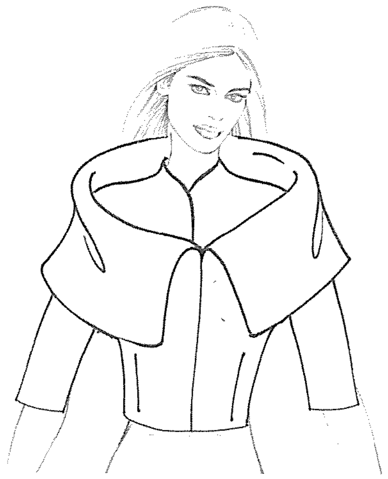
RAISED CAPE COLLAR

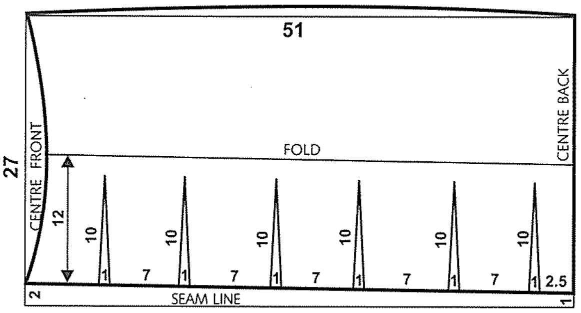



CENTRE BACK
13.5
12.5
CUT AND OPEN
14
U
23
X
X1
CENTRE FRONT
BUST LINE
FRONT
SIDE
EXTEND
17.5
CENTRE BACK
13.5
JOIN
12
14
14
U
23
X
X1
CENTRE FRONT
BUST LINE
FRONT
SIDE

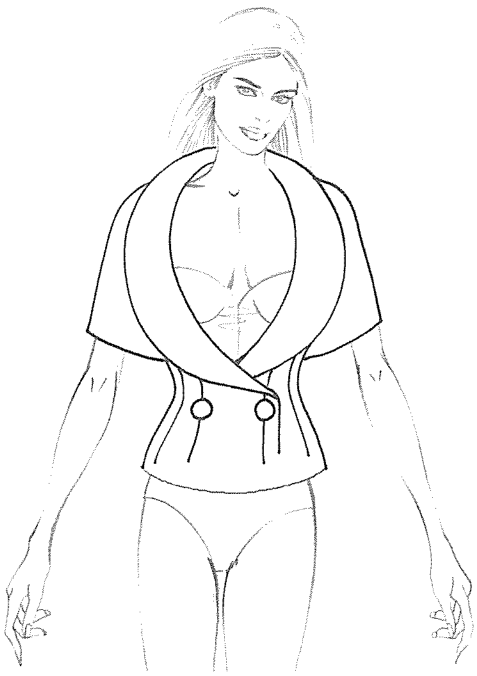
FANCY COLLARS

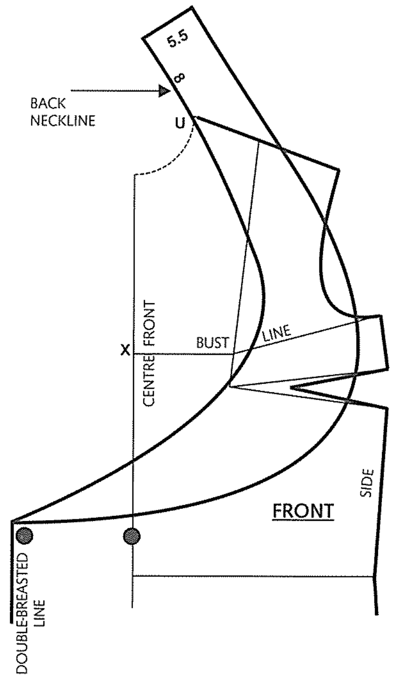
COROLLA COLLAR



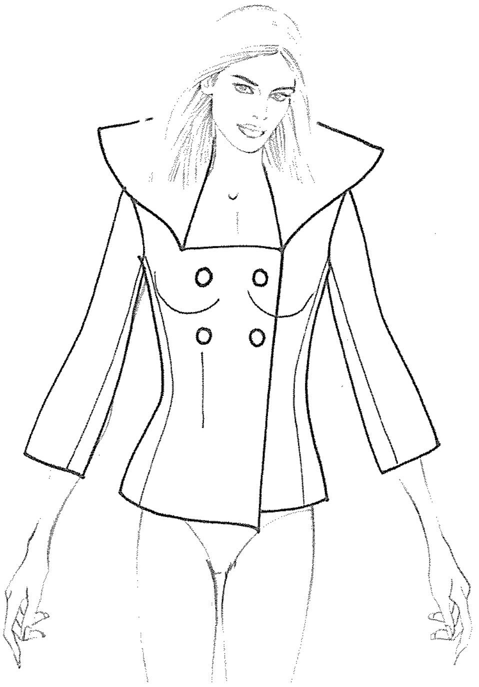

51
CENTRE BACK
FOLD
27
CENTRE FRONT
12
10
10
10
10
10
10
1
7
1
7
1
7
1
7
1
7
1
2.5
2
SEAM LINE
1

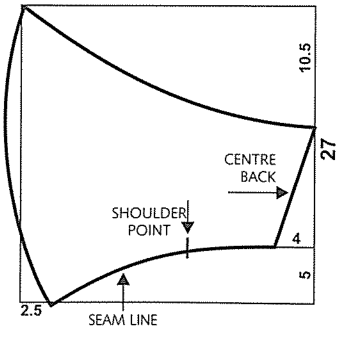
OVAL SHAWL COLLAR




5.5
8
BACK NECKLINE
U
X
CENTRE FRONT
BUST LINE
SIDE
FRONT
DOUBLE-BREASTED LINE

SWALLOW'S WING COLLAR




27
10.5
27
CENTRE BACK
SHOULDER POINT
4
5
2.5
SEAM LINE

FACINGS

BASICS

Facings are reinforcements that serve to support and finish garment edges such as necklines, button plackets, or sleeveless armholes.

Facings are usually cut on the same straight grain as the pattern piece they will be coupled with, and they are sewn to the wrong side of the garment.

There are essentially four kinds of facings: *bias facings; shaped facings; combination facings; and extended facings.*

Bias facings.

This kind of facing is made simply with a strip of fabric cut perfectly on the bias and used for parts that are not too rounded.

Shaped facings

Shaped facings are mostly used for necklines, in button plackets on the centre front or centre back, and in sleeveless armscyes.

The pattern is made copying the same pattern piece of the part to be reinforced or finished.

Combination facings

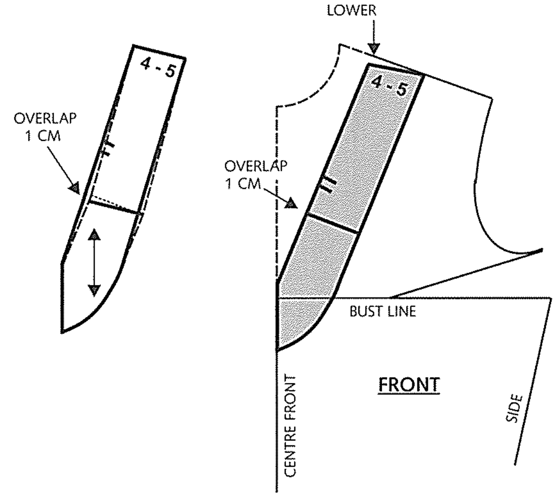
These are facings made by eliminating darts and seams. In fact, two separate facings can be joined in a single, continuous facing. When, instead, the facing crosses over one or more darts, they must be eliminated by closing them before tracing off the pattern.

To draw the combination facing that follows the shape of the sleeveless armscye and the neckline, the front and the back have to be matched at the shoulder, and the edges of both armscyes and the neckline followed, marking where they will be joined.

Extended facings

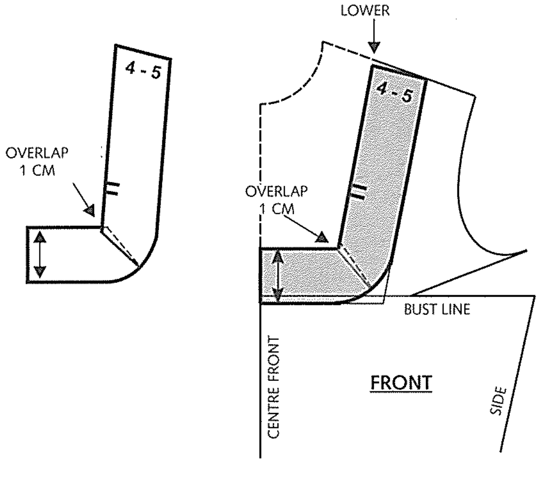
Extended facings are cut in a single piece, as if they were an extension of the garment, then they are folded back along the edge they finish.

This kind of facing can only be used when the edge is straight, and it requires more fabric in the cutting layout.



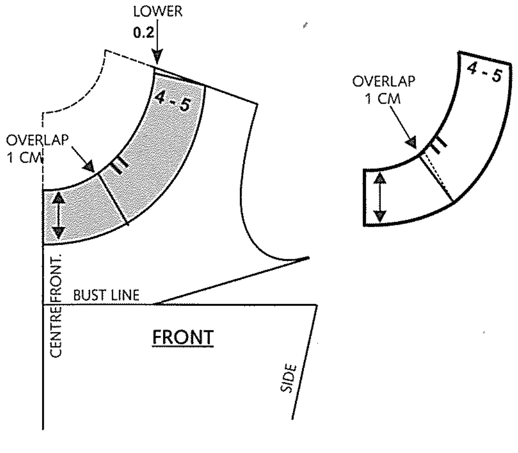
LOWER
4 - 5
4 - 5
OVERLAP
1 CM
OVERLAP
1 CM
BUST LINE
FRONT
CENTRE FRONT
SIDE

"V-NECK" FACING



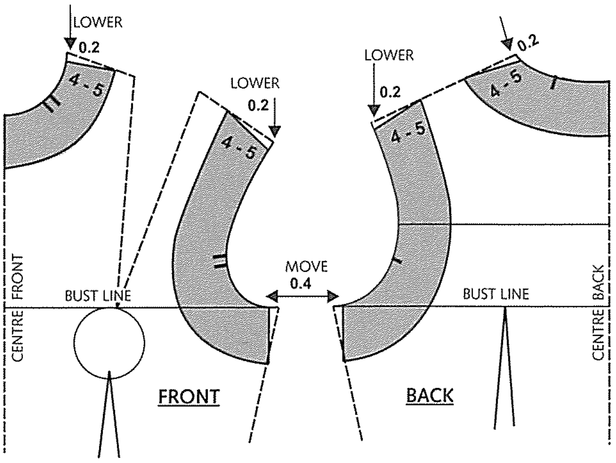
LOWER
4 - 5
4 - 5
OVERLAP
1 CM
OVERLAP
1 CM
BUST LINE
FRONT
CENTRE FRONT
SIDE

SQUARE NECKLINE FACING



LOWER
0.2
4 - 5
4 - 5
OVERLAP
1 CM
OVERLAP
1 CM
BUST LINE
FRONT
CENTRE FRONT.
SIDE

ROUND NECKLINE FACING

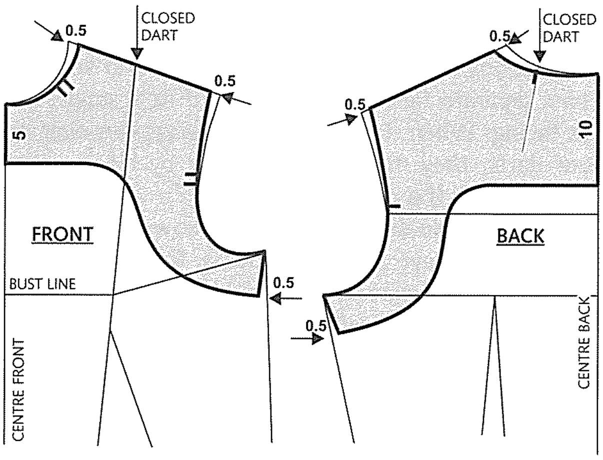


LOWER
0.2
4 - 5
LOWER
0.2
4 - 5
LOWER
0.2
4 - 5
0.2
4 - 5
MOVE
0.4
BUST LINE
BUST LINE
CENTRE FRONT
FRONT
BACK
CENTRE BACK

ROUND AND SLEEVELESS ARMSCYE FACING

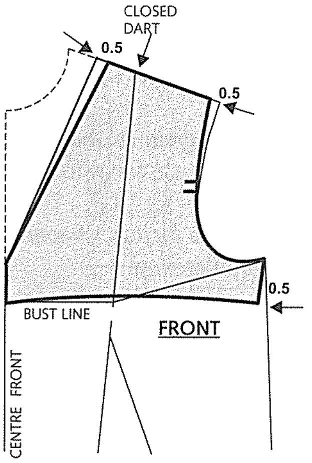
FACINGS

COMBINATION SHAPED FACINGS



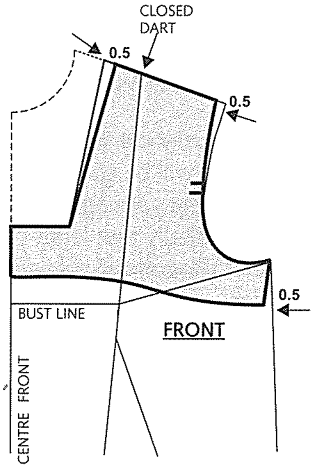
0.5
CLOSED DART
0.5
5
FRONT
BUST LINE
0.5
CENTRE FRONT
0.5
CLOSED DART
0.5
10
BACK
0.5
CENTRE BACK

ROUND NECK FACING



CLOSED DART
0.5
0.5
0.5
BUST LINE
FRONT
CENTRE FRONT

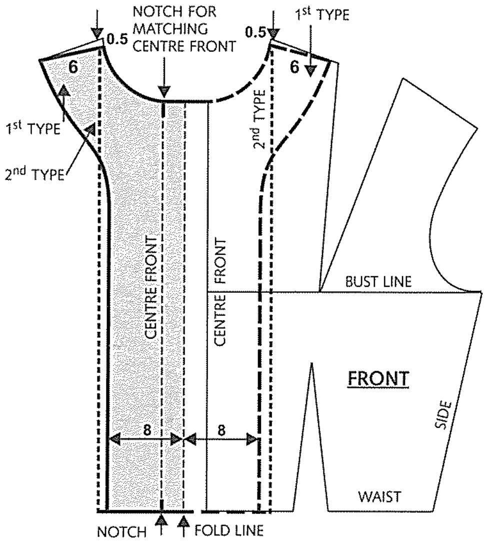
"V-NECK"



CLOSED DART
0.5
0.5
0.5
BUST LINE
FRONT
CENTRE FRONT

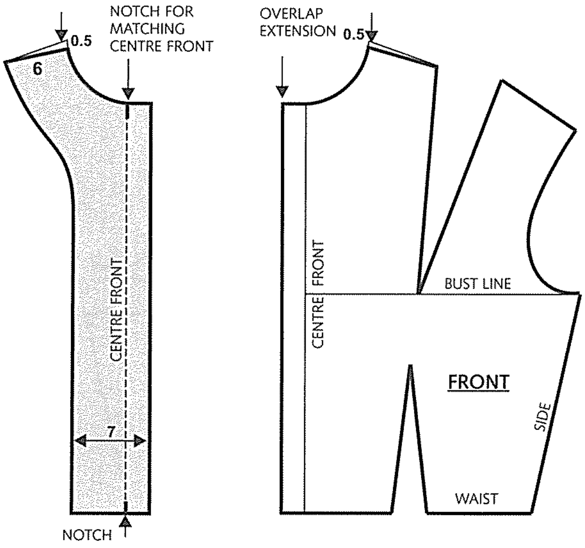
SQUARE NECKLINE

WHOLE FACINGS



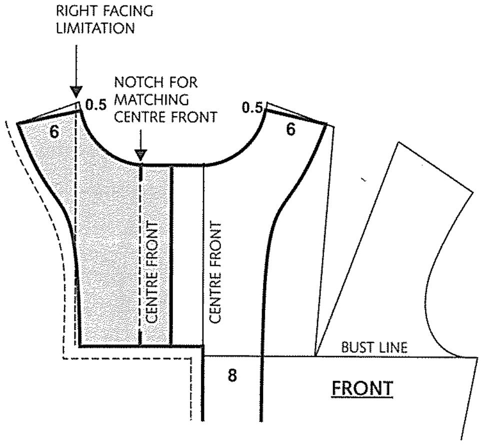
0.5
NOTCH FOR MATCHING CENTRE FRONT
0.5
1st TYPE
6
6
1st TYPE
2nd TYPE
2nd TYPE
CENTRE FRONT
CENTRE FRONT
BUST LINE
FRONT
SIDE
8
8
WAIST
NOTCH
FOLD LINE

WHOLE FACING



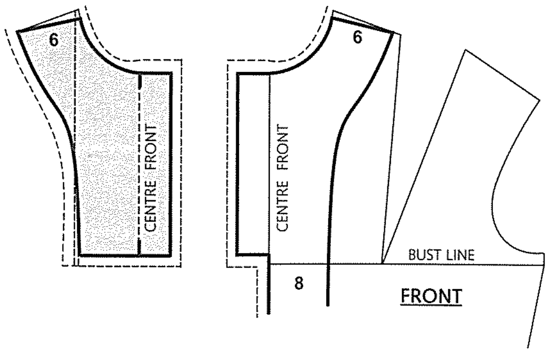
0.5
NOTCH FOR MATCHING CENTRE FRONT
OVERLAP EXTENSION
0.5
6
CENTRE FRONT
CENTRE FRONT
BUST LINE
FRONT
SIDE
7
WAIST
NOTCH

SEPARATE FACING



RIGHT FACING LIMITATION
0.5
NOTCH FOR MATCHING CENTRE FRONT
0.5
6
6
CENTRE FRONT
CENTRE FRONT
BUST LINE
8
FRONT

WHOLE FACING ONLY ABOVE



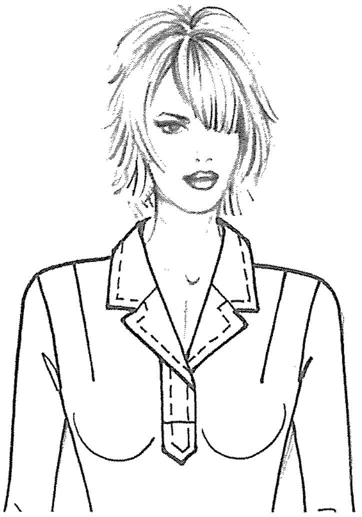
6
6
CENTRE FRONT
CENTRE FRONT
BUST LINE
8
FRONT

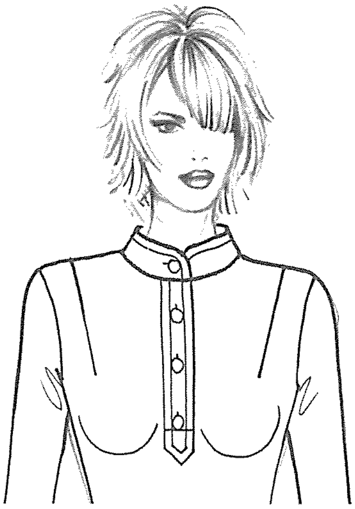
SEPARATE FACING ONLY ABOVE

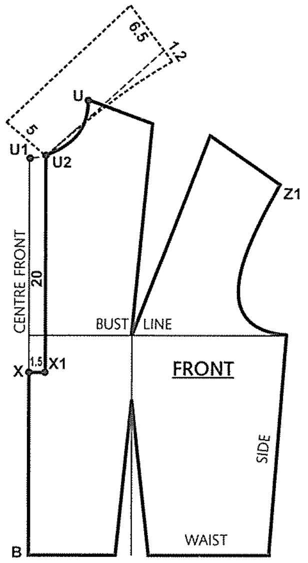
"POLO" OPENINGS

WITH FACING

"Polo" openings are made on the fronts of shirts or tops, and they vary in length and width; their ends can be pointed or square, and they can culminate in the neckline without a collar or join up with various types of collars and be finished with a whole or separate facing.





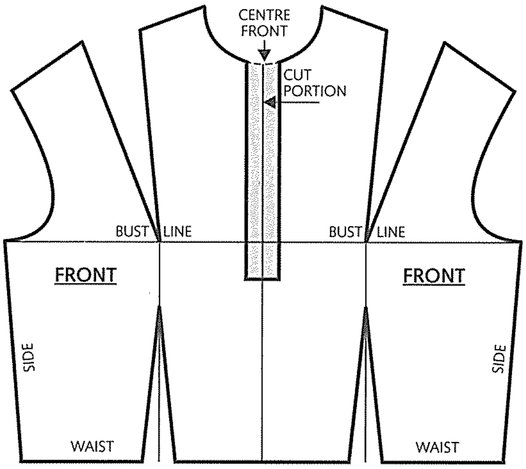

6.5
1.2
U
5
U1
U2
Z1
CENTRE FRONT
20
BUST LINE
X
1.5
X1
FRONT
SIDE
B
WAIST

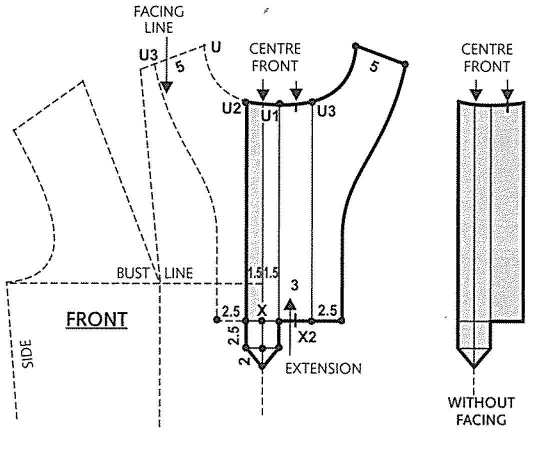
- Draw the bodice block.
- U1-X opening length (15-20 cm).
- X-X1 = 1.5-2.5 cm.
- Draw X1-U2.

"Polo" openings can be made with a shaped facing as shown in the figure or without facing.

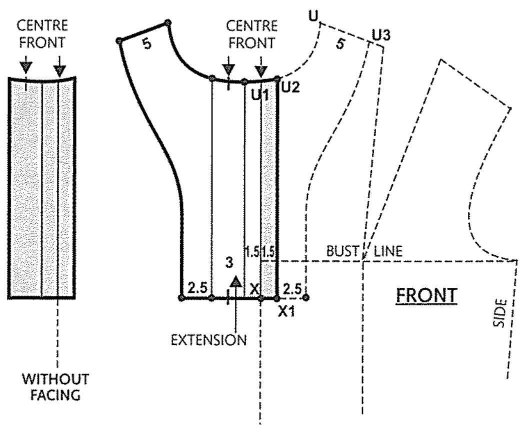
- Draw the extension of the centre front X2–U3 equal to the cut made on the basic block (3 cm).
- Copy the outline of the facing, if called for, and add it to the extension of the centre front.

The righthand side of the placket may have an external extension at the bottom, pointed or square, while the lefthand one, which is underneath, does not have an extension.


CENTRE FRONT
CUT PORTION
BUST LINE
BUST LINE
FRONT
FRONT
SIDE
SIDE
WAIST
WAIST

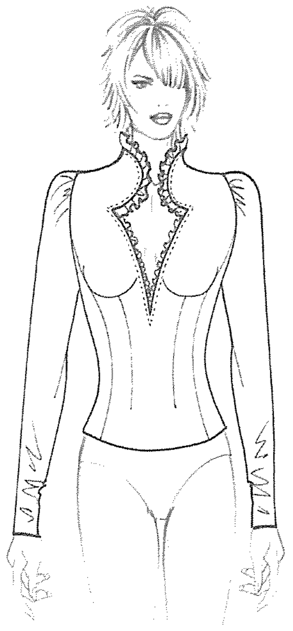

FACING LINE
U3
U
5
CENTRE FRONT
5
U2
U1
U3
CENTRE FRONT
BUST LINE
1.5
1.5
3
2.5
X
2.5
2.5
X2
2
EXTENSION
FRONT
SIDE
WITHOUT FACING

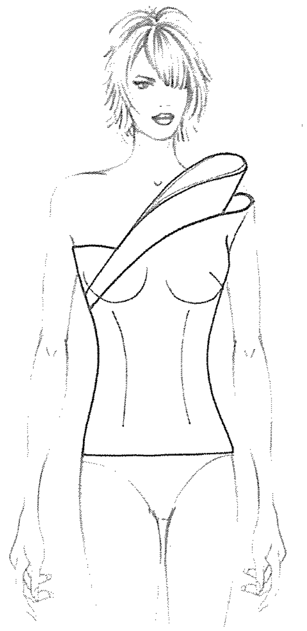
RIGHT OPENING

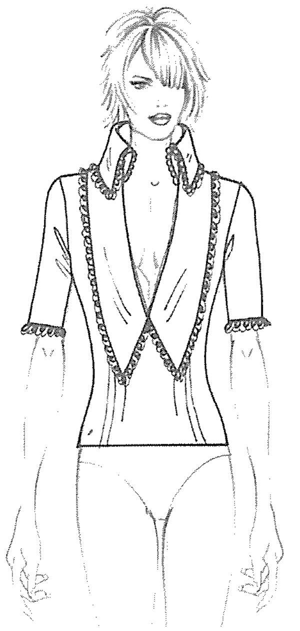

CENTRE FRONT
5
CENTRE FRONT
U
5
U3
U1
U2
1.5
1.5
3
2.5
X
2.5
X1
BUST LINE
EXTENSION
FRONT
SIDE
WITHOUT FACING

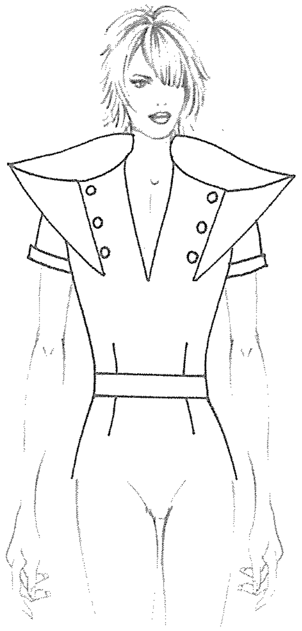
LEFT OPENING

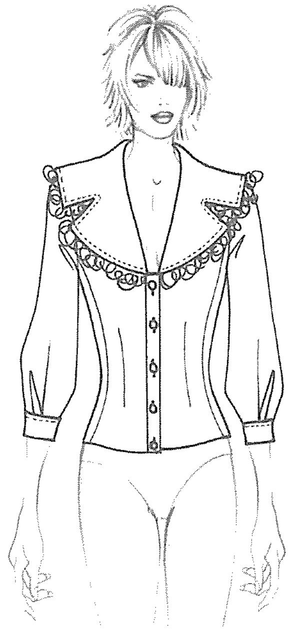
Fancy collar exercises

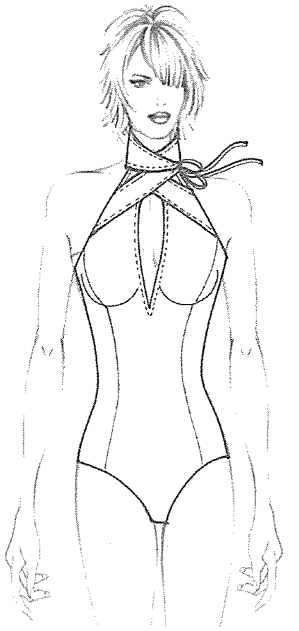


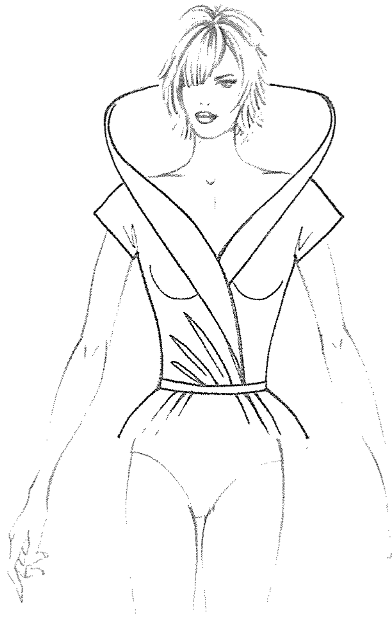


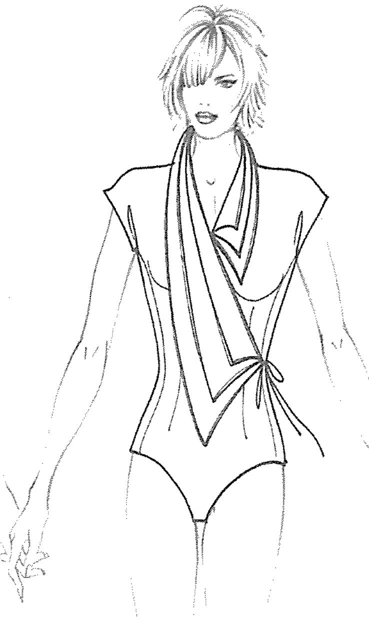


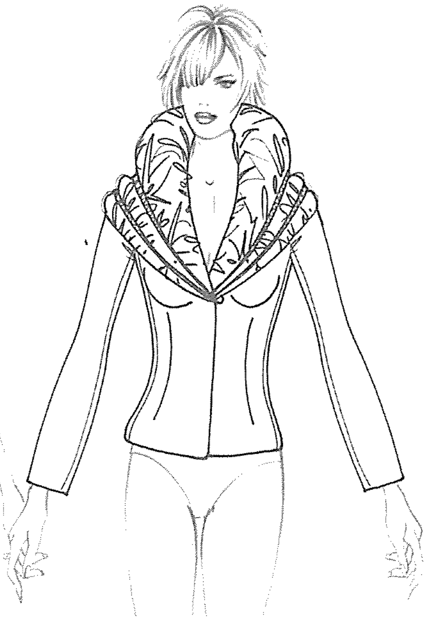






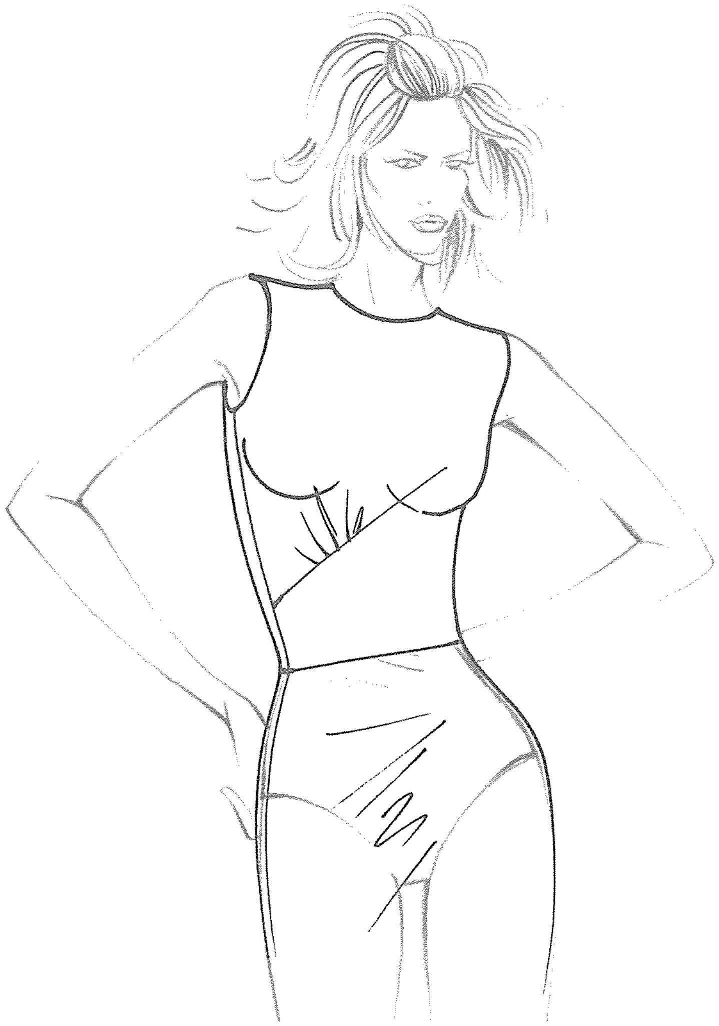






ALTERATIONS OF THE BODICE BLOCK

THE FUNCTIONS AND MANIPULATION OF DARTS



Dart positions on the bodice. 200
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DART POSITIONS ON THE BODICE

INTRODUCTION

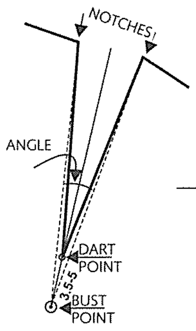
Darts are sewn triangular folds that serve to give shape to a close-fitting garment, following the figure's curves.

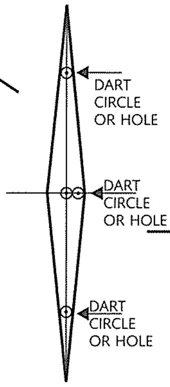
Their width is proportional to the curve: the larger the curve with respect to the rest of the figure, the greater the area to correct by means of darts.

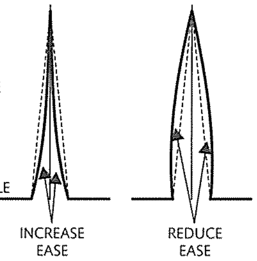
- Analysis of the function played by darts, their position, and the technique of rotation, must be very thorough because the correct positioning and use of them is fundamental to the quick and smooth creation of patterns.

- Dart lines may be either straight or curved. The curved ones offer better shaping of the garment and can be curved inwards, in order to increase ease, or curved outwards to reduce ease, for a snugger fit.

- On the pattern, darts are marked by notches on the seam allowance and circles at the point. The circles are placed 2-3 cm from the top, at a distance sufficient for them to be contained in the stitching, and they serve as a reference point for assembly; these points are made industrially using special drills.


NOTCHES
ANGLE
DART POINT
3.5-5
BUST POINT


DART CIRCLE OR HOLE
DART CIRCLE OR HOLE
DART CIRCLE OR HOLE


INCREASE EASE
REDUCE EASE

WAIST DARTS

Waist darts have their apex at the bust point, and can later be moved in a circle around that point, in correspondence with the bust divergence line and the base on the waistline.

Depending on the style, the waist dart can be moved to other positions along the waist, or it can be slanted or merged into gathers or seams.

This dart can only be moved to merge it into the seams, both in front and in back.

FRONT

The bodice front has two darts: the *bust dart* and the *waist dart.*

BUST DART

The bust dart can originate from anywhere along the pattern's edge, but it must always end at the bust point: from the shoulder, the side, the neckline, the centre front, the armscye, or from the waist.

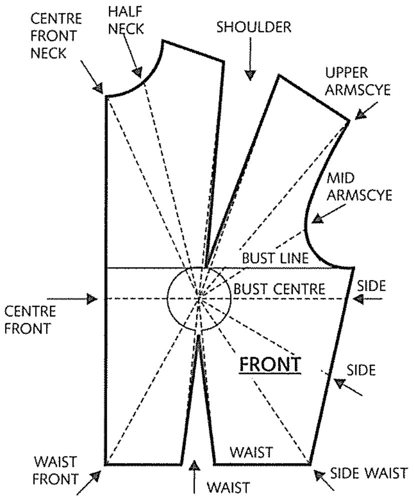
- Wherever they originate from, bust darts must be moved outside of the guide circle, which may have a diameter of 7-10 cm.

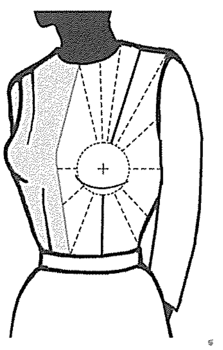
Thus the point of the dart must originate 3.5-5 cm from the bust point, except if you are making a strapless, form-fitting bustier.

- The width of the dart is determined by the angle, not its length. Thus, the wider the angle, the greater the bulge that will be covered by the dart.

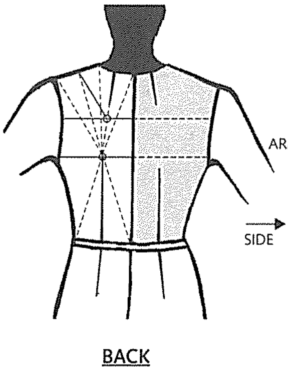
- When a dart is shifted to another position for questions of style, the angle should remain the same. Should you have to split it into two or more darts, the sum of the angles has to equal the original angle.

- A dart originating from the side seam must never point downwards, for aesthetic reasons. In fact, a dart that points upwards has a slimming effect on the figure.

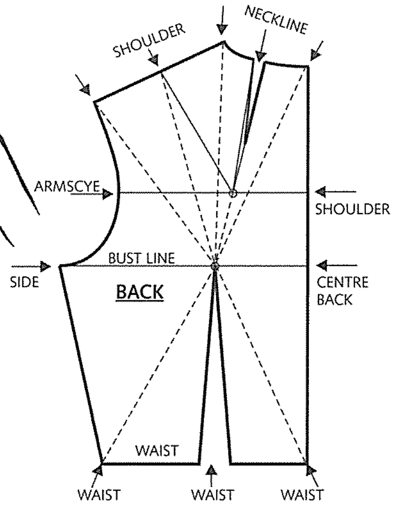

CENTRE FRONT NECK
HALF NECK
SHOULDER
UPPER ARMSCYE
MID ARMSCYE
BUST LINE
BUST CENTRE
SIDE
CENTRE FRONT
FRONT
SIDE
WAIST
WAIST FRONT
WAIST
SIDE WAIST



FRONT



BACK


SHOULDER
NECKLINE
ARMSCYE
SHOULDER
BUST LINE
SIDE
BACK
CENTRE BACK
WAIST
WAIST
WAIST
WAIST

- Form-hugging clothing cannot do without darts, but they may be replaced by seams or gathers, or be absorbed by stylistic motifs.

BACK

The bodice back has two darts: the neck dart and the waist dart.

NECK DART

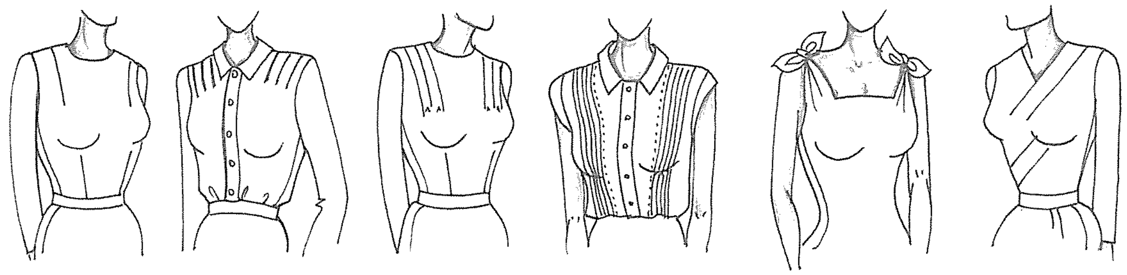
The neck dart can be moved, for reasons of style, to various positions along the neckline and the shoulder. Or it can be eliminated in the centre back or on the shoulder, absorbed by the looseness of fit, stylistic motifs, or gathers.

EXAMPLES OF THE USE OF DARTS

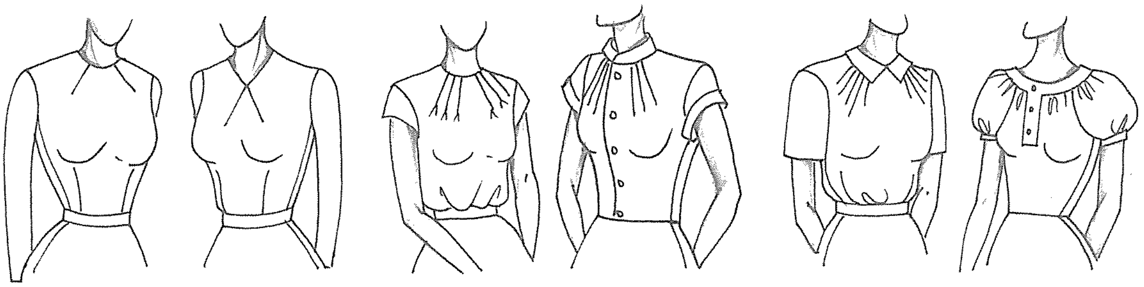
In the transformation of the flat pattern, it is essential to carry out an analysis of dart control or their absorption in gathers, pleats, fullness, cut, etc., to achieve the best results.

Bust darts can originate from the following points: from the shoulder, the neckline, the side seam, the armscye, and the centre front and they can be absorbed by the cut or by fullness.

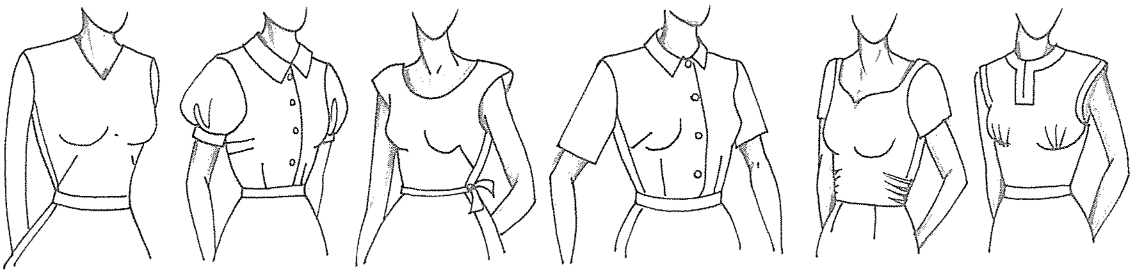
FROM SHOULDER



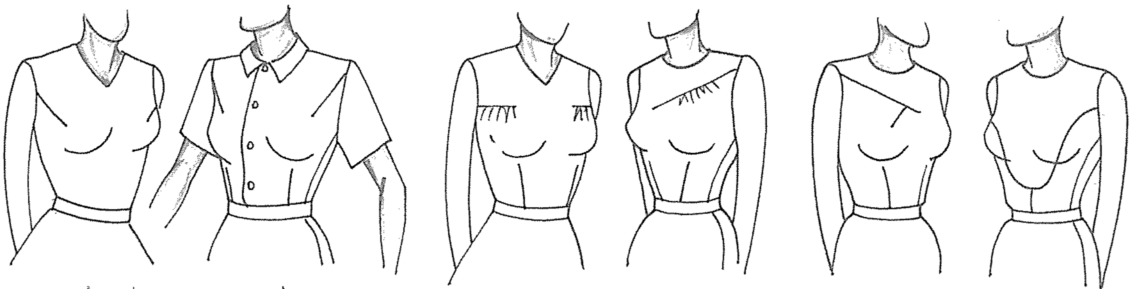
FROM NECKLINE



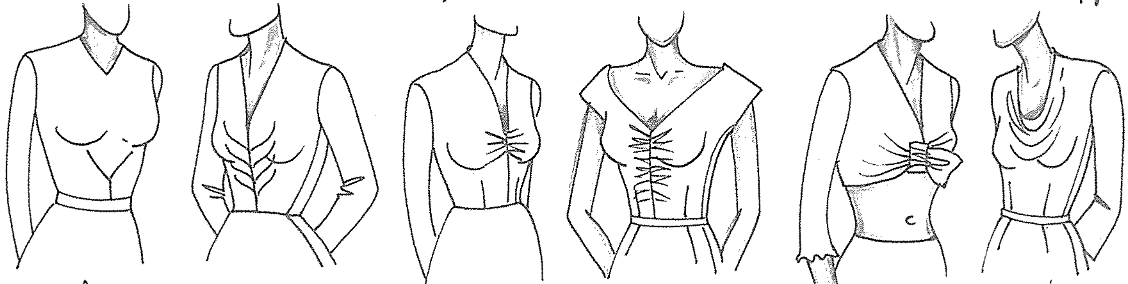
FROM SIDE SEAM



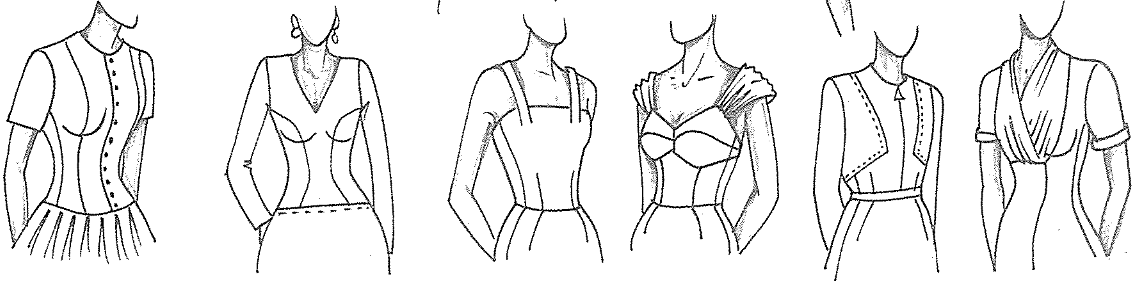
FROM ARMSCYE



FROM CENTRE FRONT



ABSORBED BY THE CUT

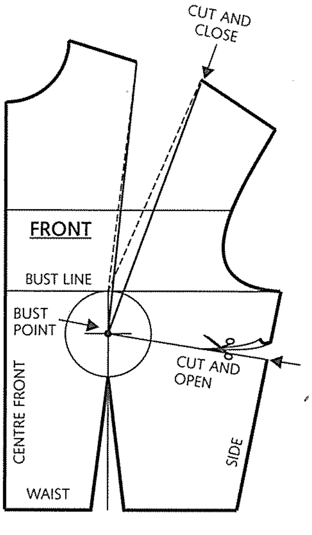


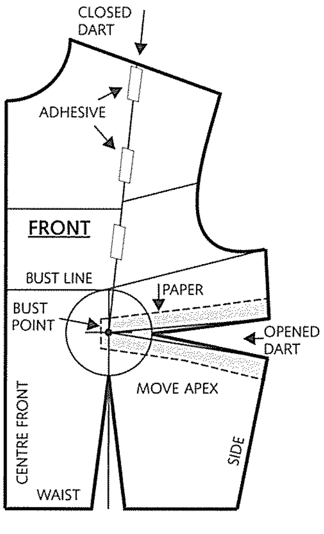
DART CONTROL TECHNIQUES

Many times, the bust dart has to be shifted for stylistic reasons to a position different from that of the basic block, that is, to the shoulder, or used to make gathers or a cut.
When alteration of the base or relocating the darts is called for, you must never cut the constructed base in order to keep it intact should you need to check the cuts; instead, you should copy all the cuts onto another sheet of tissue paper for patterns.

MOVING THE BUST DARTS

- After making the basic block according to the measurements and ease desired, move the point of the shoulder dart to the exact bust point.
- Trace off the new dart line in the desired position and following the stylistic instructions, with the apex originating from the bust point.
- Slash along the lines drawn and pivot the entire section of the pattern included between the two slashes, so that the two sides of the shoulder dart meet, while at the same time the new dart is opened on the side, as shown in the figure.
- Close the dart and fasten it with tape or paste.
- Paste a piece of tissue paper along the opening of the new dart and move the tip to the edge of the bust point circle guide (about 4 cm from the bust point).

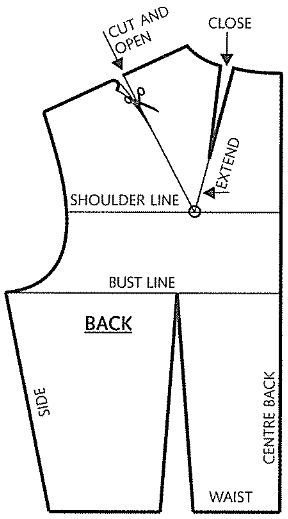

CUT AND CLOSE
FRONT
BUST LINE
BUST POINT
CUT AND OPEN
CENTRE FRONT
SIDE
WAIST

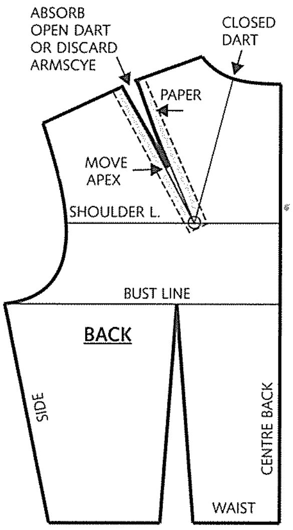

CLOSED DART
ADHESIVE
FRONT
BUST LINE
PAPER
BUST POINT
OPENED DART
MOVE APEX
CENTRE FRONT
SIDE
WAIST

MOVING THE NECK DART

The procedure for moving the neck dart is the same as that for the bust dart.

- Extend the first dart line up to the shoulder line.
- Trace off the new dart line in the desired position (shoulder, armscye, etc.).
- Slash along the lines drawn and pivot the entire section of the pattern included between the two slashes, so that the two sides of the neck dart meet, while at the same time the new dart is opened on the shoulder, as shown in the figure.
- Close the dart and fasten it with tape or paste.
- Paste a piece of tissue paper along the opening of the new dart and move the tip to the same distance as the closed neck dart.


CUT AND OPEN
CLOSE
EXTEND
SHOULDER LINE
BUST LINE
BACK
SIDE
CENTRE BACK
WAIST


ABSORB OPEN DART OR DISCARD ARMSCYE
CLOSED DART
PAPER
MOVE APEX
SHOULDER L.
BUST LINE
BACK
SIDE
CENTRE BACK
WAIST

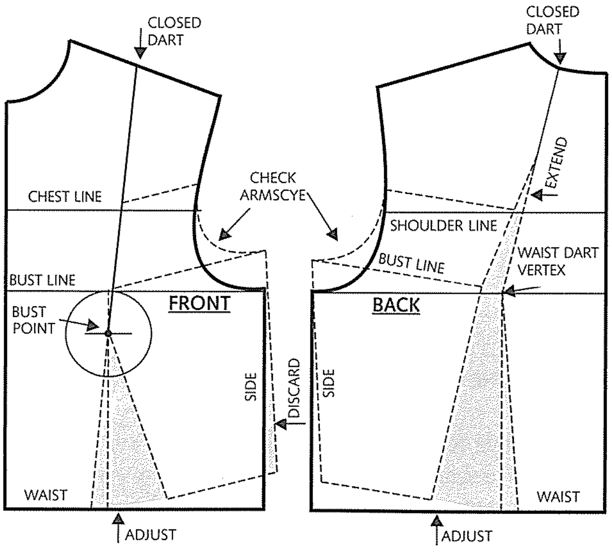
ELIMINATING DARTS

Front

- Move the tips of the shoulder and waist darts to the bust point.
- Slash and rotate the side part of the pattern to close the shoulder dart, while opening the waist dart.
- Connect the side with the waistline, correcting any irregularities.
- Check the measurements of the armscye and the chest.

Back

- Join the tips of the neck and waist darts.
- Slash and rotate the side part of the pattern to close the neck dart, opening the waist dart.
- Straighten the waistline, recovering the space in the armscye
- Connect the side with the waistline.
- Check the measurements of the armscye and the shoulder.


CLOSED DART
CHEST LINE
CHECK ARMSCYE
BUST LINE
BUST POINT
FRONT
SIDE
DISCARD
WAIST
ADJUST
CLOSED DART
EXTEND
SHOULDER LINE
WAIST DART VERTEX
BUST LINE
BACK
SIDE
WAIST
ADJUST

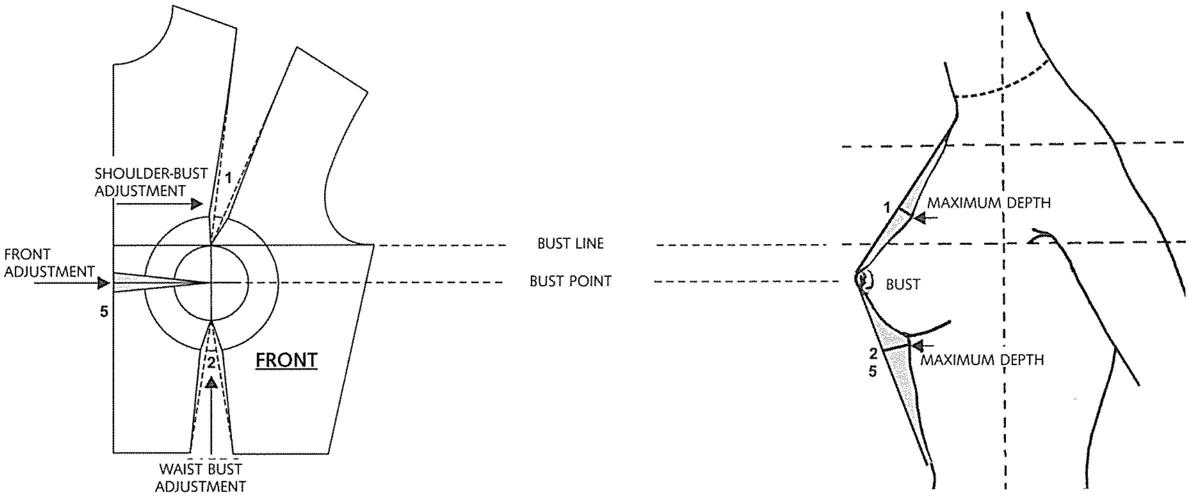
A MORE GRACEFUL LOOK FOR THE PATTERN

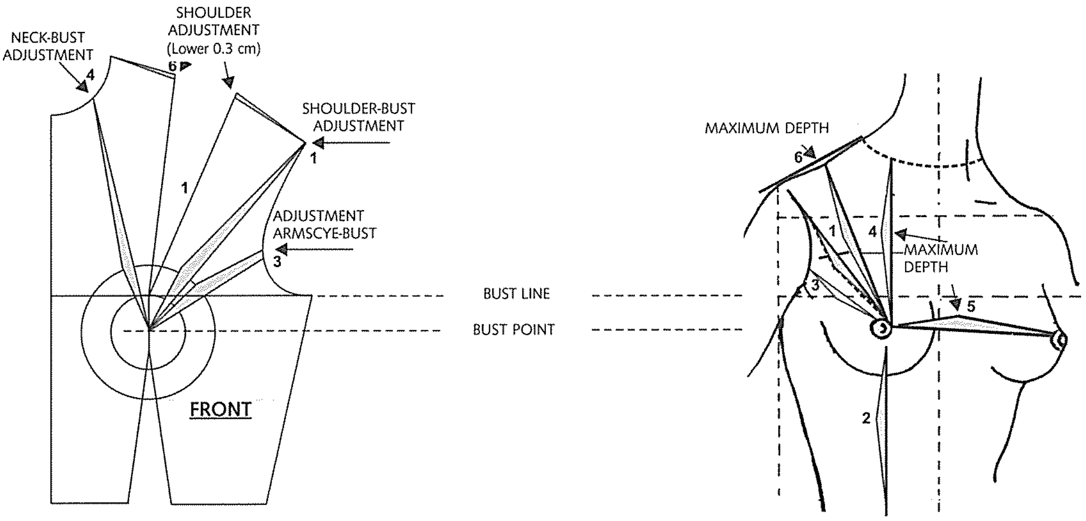
The bodice pattern block is conceived with a geometric layout constructed with straight lines, while the body has a more harmonious silhouette, with sinuous outlines and well-defined curves.

To give the paper pattern a harmonious look that more closely resembles the human figure, it is necessary to make adjustments to the basic lines.

Below we show some of these adjustments to endow the pattern with a more graceful look.

The areas that require the greatest attention are usually the shoulders and the bust, where darts are inserted to lend shape to the garment.


SHOULDER-BUST ADJUSTMENT
1
FRONT ADJUSTMENT
5
2
FRONT
WAIST BUST ADJUSTMENT
BUST LINE
BUST POINT
1
MAXIMUM DEPTH
BUST
2
5
MAXIMUM DEPTH

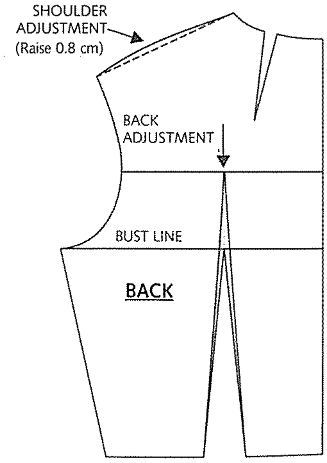

NECK-BUST ADJUSTMENT
4
SHOULDER ADJUSTMENT (Lower 0.3 cm)
6
SHOULDER-BUST ADJUSTMENT
1
1
ADJUSTMENT ARMSCYE-BUST
3
FRONT
BUST LINE
BUST POINT
MAXIMUM DEPTH
6
1
4
MAXIMUM DEPTH
3
5
2

BODICE FRONT

- The shoulder line is lowered by 0.3–0.5 cm.
- The armscye-bust adjustment serves primarily for garments with a closely fitted sleeve.
- The neckline-bust and shoulder-bust adjustments serve to make the neckline lie flat and to avoid gapping.
- The centre front adjustment is carried out to take in the swell of the bust.
- The waist dart adjustment serves to harmonize the centre bust line.

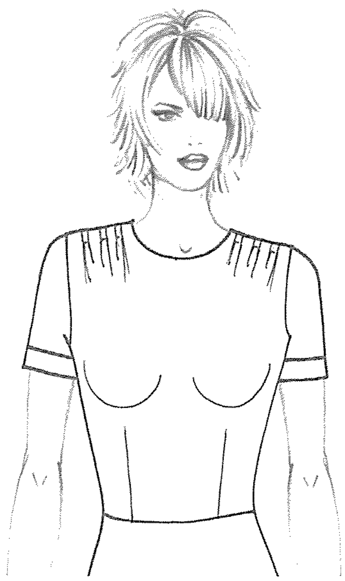
BODICE BACK

- The shoulder line is raised by 0.3-0.5 cm.
- The waist dart adjustment may be used to make low-backed garments lie flat.

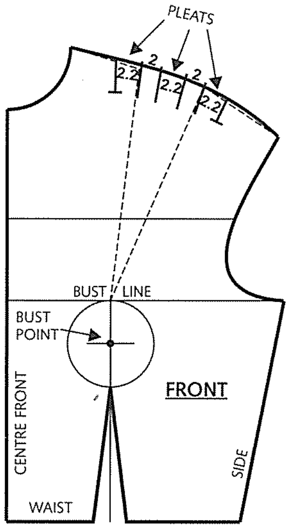

SHOULDER ADJUSTMENT (Raise 0.8 cm)
BACK ADJUSTMENT
BUST LINE
BACK

SHIFTING THE SHOULDER DART

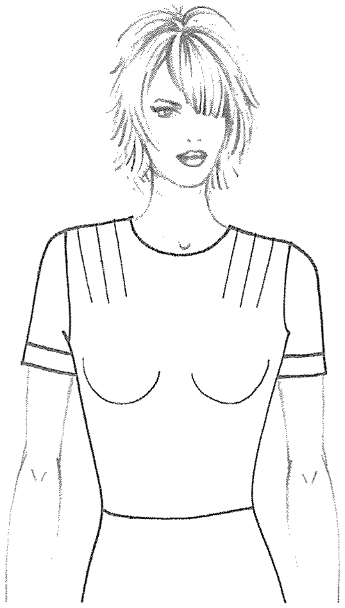
DART TRANSFORMED INTO THREE GATHERS



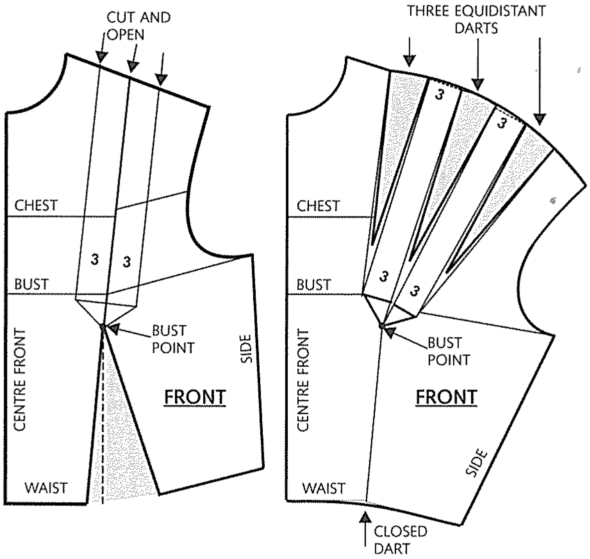
- Draw the basic bodice.
- Divide the dart width into three sections, leaving a 2-2.5 cm space between one section and the other.
- Draw lines from the points just drawn, converging on the dart tip.
- Finish the shoulder with a curved line.


PLEATS
2
2
2.2
2.2
2.2
BUST LINE
BUST POINT
CENTRE FRONT
FRONT
SIDE
WAIST

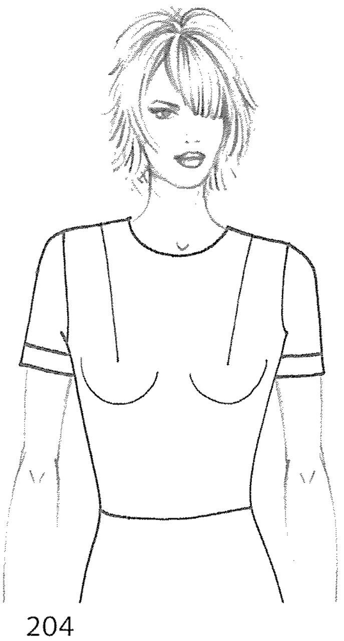
WAIST DART MERGED IN THE SHOULDER AND DIVIDED IN THREE



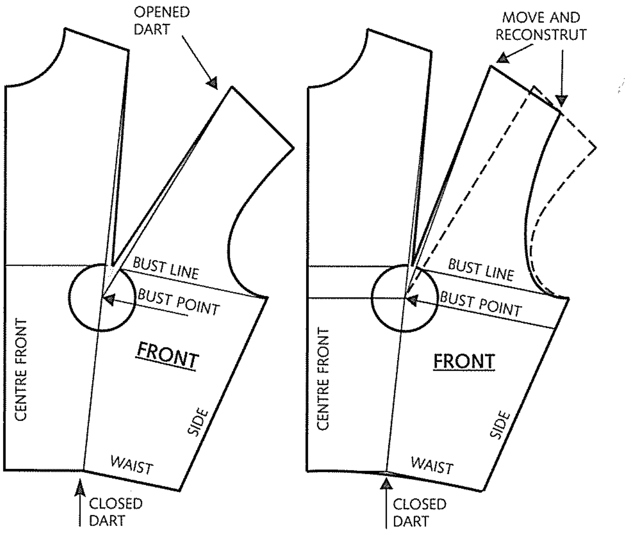
- Draw the basic bodice.
- Move the tip of the shoulder dart to the bust point.
- Momentarily close the shoulder dart, opening the one at the waist.
- Draw three equidistant lines parallel to the closed shoulder dart line, as shown in the figure.
- Cut along these lines and reopen, subdividing the opening in three equal parts, matching the sides of the waist dart.
- Smoothly join the waistline and the shoulder line.


CUT AND OPEN
CHEST
BUST
3
3
BUST POINT
CENTRE FRONT
FRONT
SIDE
WAIST
THREE EQUIDISTANT DARTS
3
3
CHEST
BUST
3
3
BUST POINT
CENTRE FRONT
FRONT
SIDE
WAIST
CLOSED DART

WAIST DART MERGED IN THE SHOULDER AND SUPPRESSED IN THE NECKLINE

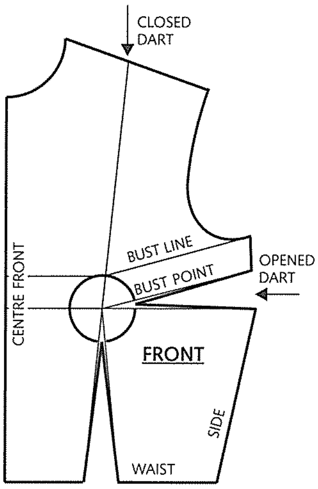


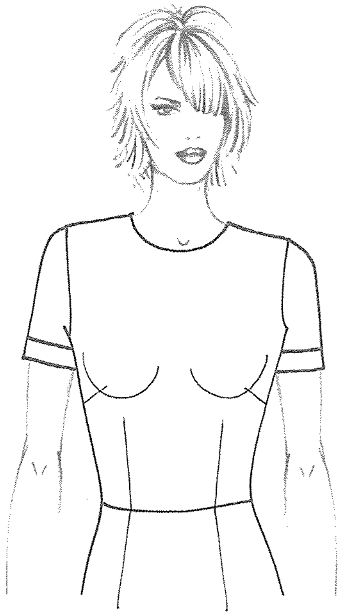
- Draw the basic bodice.
- Move the tip of the shoulder dart to the bust centre.
- Slash and pivot the area of the pattern enclosed by the two darts until the two sides of the waist dart match, at the same time opening up the one on the shoulder.
- Copy the shoulder dart in its original position and reconstruct the shoulder and the armscye.


OPENED DART
BUST LINE
BUST POINT
CENTRE FRONT
FRONT
SIDE
WAIST
CLOSED DART
MOVE AND RECONSTRUT
BUST LINE
BUST POINT
CENTRE FRONT
FRONT
SIDE
WAIST
CLOSED DART

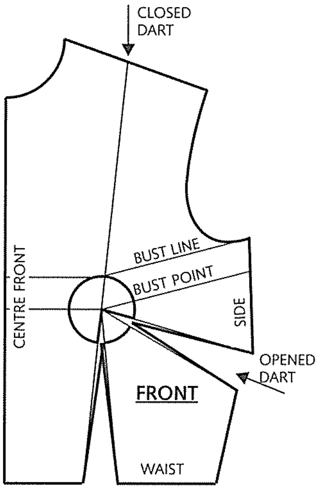
SHIFT THE DART TO THE SIDE SEAM

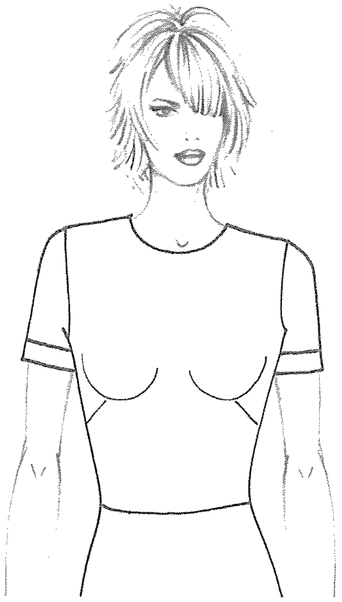
BUST DART MERGED INTO THE TOP OF THE SIDE


CLOSED DART
BUST LINE
BUST POINT
OPENED DART
CENTRE FRONT
FRONT
SIDE
WAIST

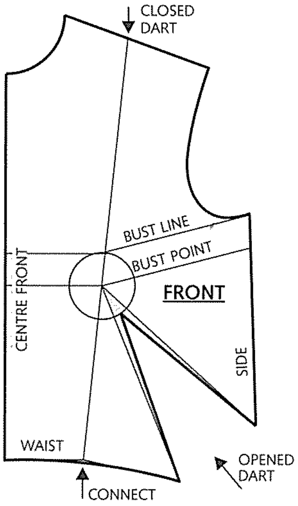


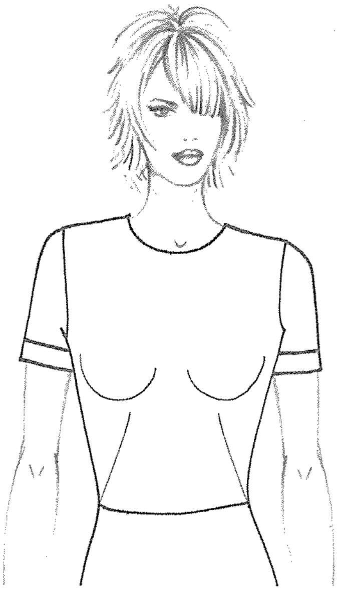
BUST DART MERGED MID-SIDE


CLOSED DART
BUST LINE
BUST POINT
CENTRE FRONT
SIDE
OPENED DART
FRONT
WAIST



BUST AND WAIST DARTS MERGED INTO THE LOWER SIDE

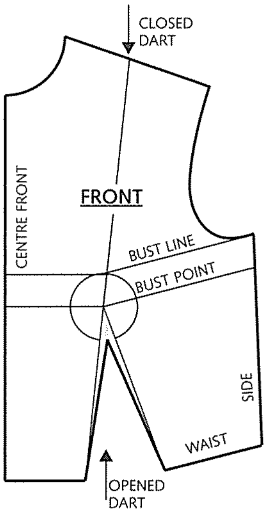

CLOSED DART
BUST LINE
BUST POINT
FRONT
CENTRE FRONT
SIDE
WAIST
CONNECT
OPENED DART



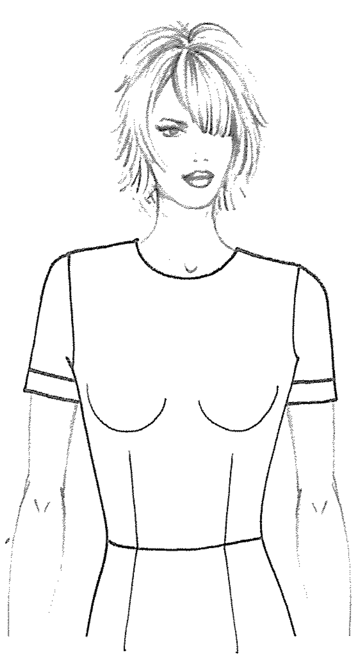
- Draw the basic bodice.
- Move the tip of the dart to the bust point.
- Draw the new dart line from the bust point to the side line at the desired height.
- Slash along the drawn lines and pivot the entire pattern piece contained between the two slashes until the two sides of the shoulder dart meet, at the same time opening the new dart on the side.
- Fasten the edges of the closed dart with paste or tape.
- Shift the vertex of the new dart to the edge of the circle guide, about 4 cm from the bust point.

MOVING DARTS TO THE WAIST

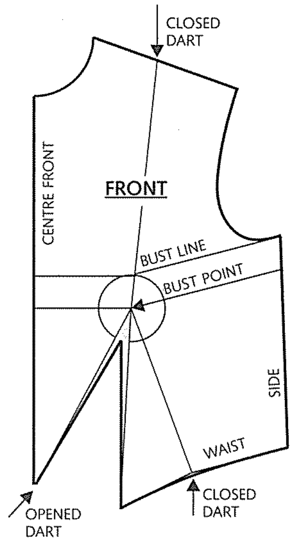
BUST DART MOVED TO THE WAIST


CLOSED DART
CENTRE FRONT
FRONT
BUST LINE
BUST POINT
SIDE
WAIST
OPENED DART

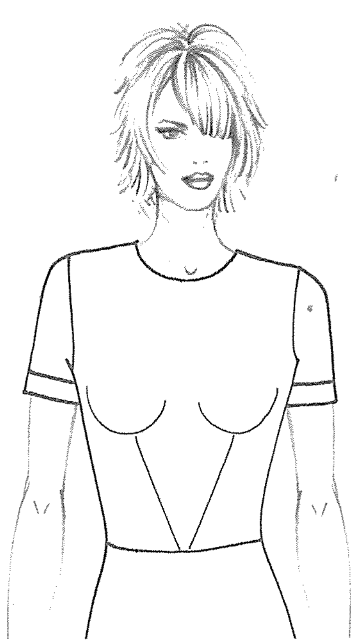
- Draw the basic bodice.
- Move the tip of the shoulder dart to the bust centre.
- Draw the new dart line from the bust centre to the waistline at the desired position.
- Slash along the drawn lines and pivot the entire pattern piece contained between the two slashes until the two sides of the shoulder dart meet, at the same time opening the new dart on the waistline.
- Fasten the edges of the closed dart with paste or tape.
- Shift the vertex of the new dart to the edge of the circle guide, about 4 cm from the bust point.



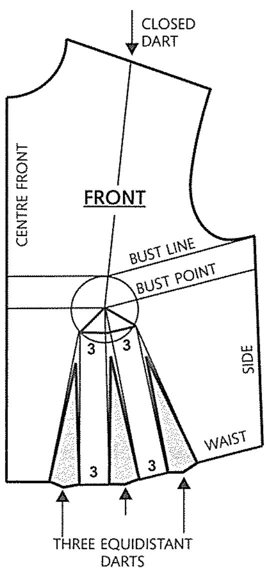
BUST DART MERGED IN THE WAIST DART, SHIFTED TO THE CENTRE FRONT


CLOSED DART
CENTRE FRONT
FRONT
BUST LINE
BUST POINT
SIDE
WAIST
OPENED DART
CLOSED DART

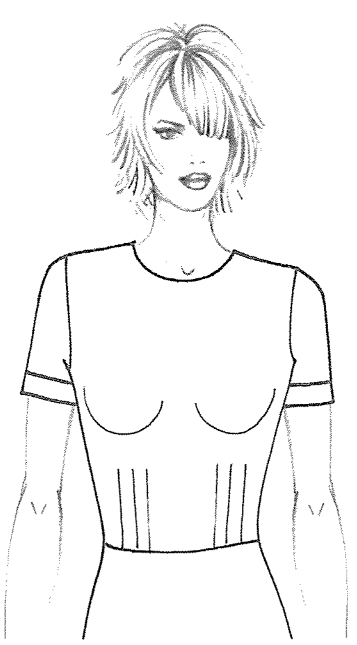
- Draw the basic bodice.
- Move the tip of the shoulder dart to the bust centre.
- Draw the new dart line from the bust point to the waistline where it intersect with the one on the centre front.
- Slash along the drawn lines and pivot the entire pattern piece contained between the two slashes until the two sides of the shoulder dart meet, at the same time opening the new dart on the waist.
- Merge the original waist dart into the new dart.
- Fasten the edges of the closed dart with paste or tape.
- Shift the vertex of the new dart to the edge of the circle guide, about 4 cm from the bust point.



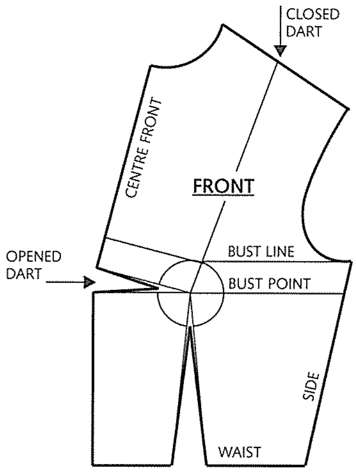
BUST DART MERGED IN THE WAIST, DIVIDED BETWEEN THREE DARTS

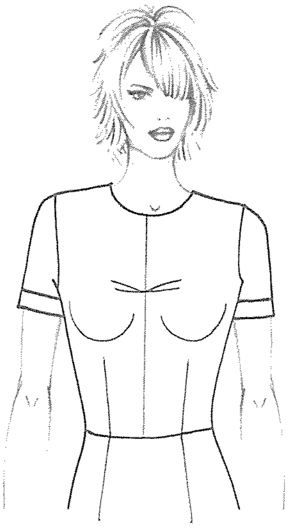

CLOSED DART
CENTRE FRONT
FRONT
BUST LINE
BUST POINT
3
3
SIDE
3
3
3
WAIST
THREE EQUIDISTANT DARTS

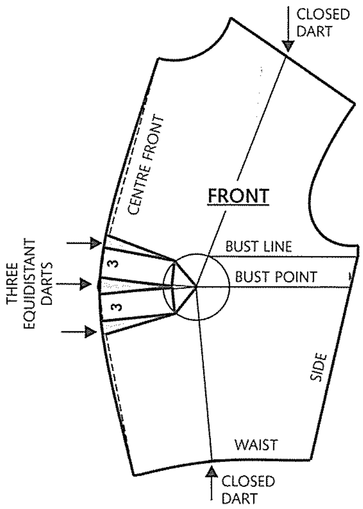
- Draw the basic bodice.
- Move the tip of the shoulder dart to the bust centre.
- Momentarily close the waist dart, opening the one on the shoulder.
- Draw three equidistant lines parallel to the closed waist dart line, as shown in the figure.
- Slash along these lines and reopen them, dividing the opening in three equal parts, until the two sides of the shoulder dart meet.
- Carefully finish the waist and shoulder lines.

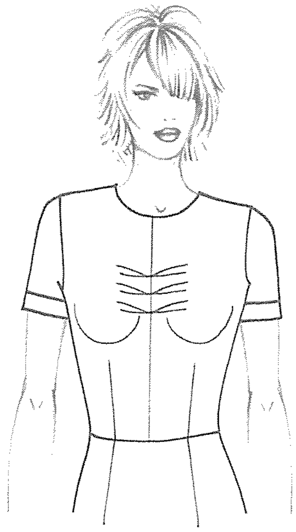


SHIFTING DART TO THE CENTRE FRONT


CLOSED DART
CENTRE FRONT
FRONT
OPENED DART
BUST LINE
BUST POINT
SIDE
WAIST




CLOSED DART
CENTRE FRONT
FRONT
THREE EQUIDISTANT DARTS
3
3
BUST LINE
BUST POINT
SIDE
WAIST
CLOSED DART

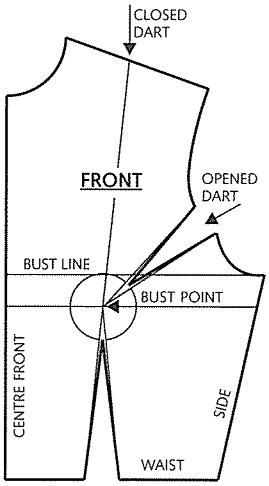


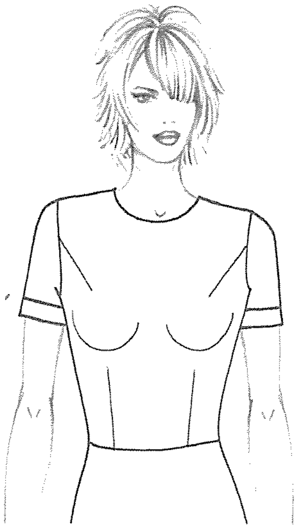
- Draw the basic bodice.
- Move the tip of the shoulder dart to the bust centre.
- Draw the new dart line from the bust centre to the centre front at the desired position.
- Slash along the drawn lines and pivot the entire pattern piece contained between the two slashes until the two sides of the shoulder dart meet.

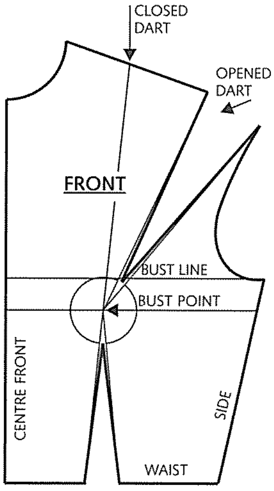
Three darts on the centre front

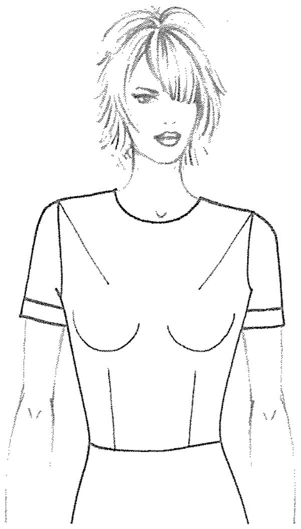
- After drawing the line of the new dart from the bust point to the centre front, draw three equidistant lines parallel to this one, as far as the circle guide.
- Slash along these lines and open them, dividing the opening in three equal parts, until the two sides of the shoulder dart and those of the waist dart meet.
- Carefully finish the waist and centre front lines.

SHIFTING THE DART TO THE ARMSCYE


CLOSED DART
FRONT
OPENED DART
BUST LINE
BUST POINT
CENTRE FRONT
SIDE
WAIST



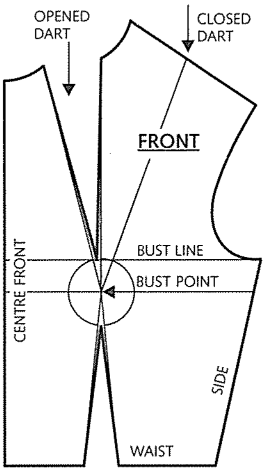

CLOSED DART
OPENED DART
FRONT
BUST LINE
BUST POINT
CENTRE FRONT
SIDE
WAIST

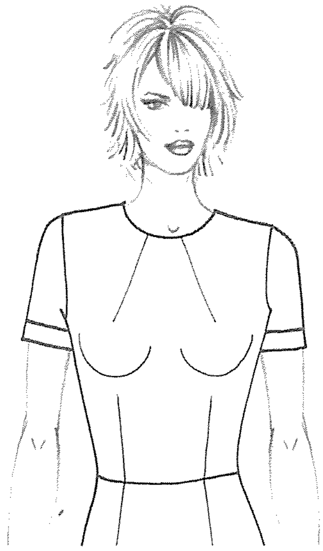


- Draw the basic bodice.
- Move the tip of the dart to the bust centre.
- Draw the new dart line from the bust centre to the underarm line at the desired position.
- Slash along the drawn lines and pivot the entire pattern piece contained between the two slashes until the two sides of the shoulder dart meet, at the same time opening the new dart on the armscye.
- Fasten the edges of the closed dart with paste or tape.
- Shift the vertex of the new dart to the edge of the circle guide, about 4 cm from the bust point.

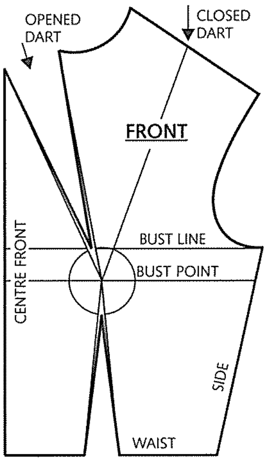
SHIFTING THE DART TO THE NECKLINE

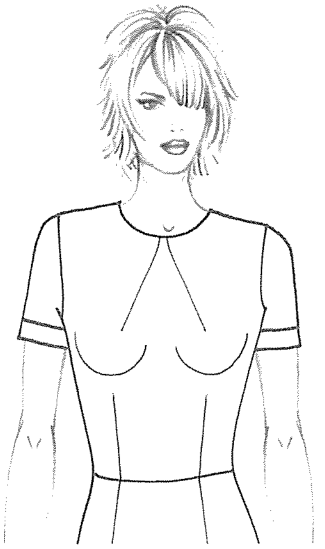
BUST DART MERGED WITH THE MID-NECKLINE


OPENED DART
CLOSED DART
FRONT
CENTRE FRONT
BUST LINE
BUST POINT
SIDE
WAIST



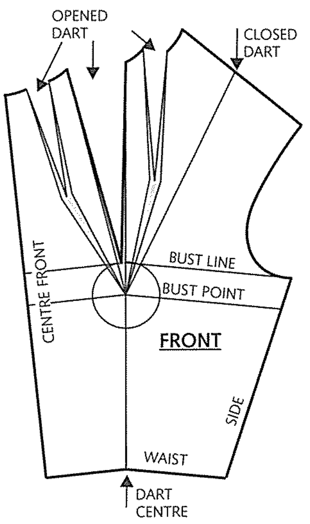
BUST DART MERGED WITH THE CENTRE NECKLINE


OPENED DART
CLOSED DART
FRONT
CENTRE FRONT
BUST LINE
BUST POINT
SIDE
WAIST

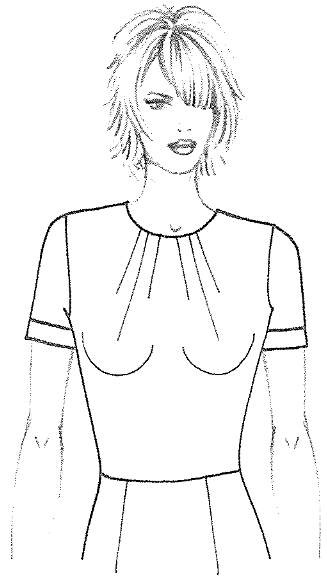


- Draw the basic bodice.
- Move the tip of the shoulder dart to the bust point.
- Draw the new darts line from the bust centre to the neckline line at the desired position.
- Slash along the drawn lines and pivot the entire pattern piece contained between the two slashes until the two sides of the shoulder dart meet, at the same time opening up the new dart on the neckline.
- Fasten the edges of the closed dart with paste or tape.
- Shift the vertex of the new dart to the edge of the circle guide, about 4 cm from the bust point.

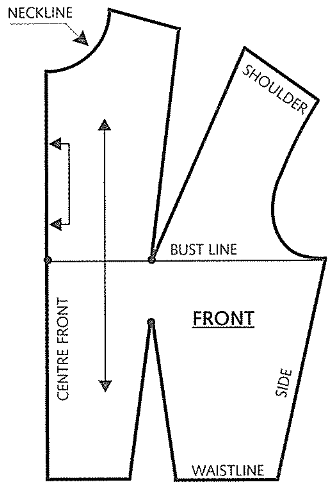
BUST DART MERGED IN THE NECKLINE AND DIVIDED IN THREE

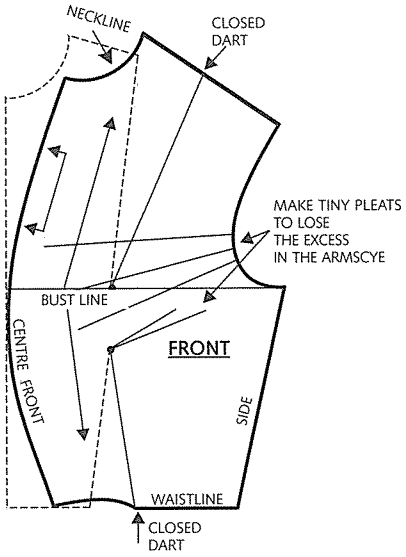

OPENED DART
CLOSED DART
CENTRE FRONT
BUST LINE
BUST POINT
FRONT
SIDE
WAIST
DART CENTRE

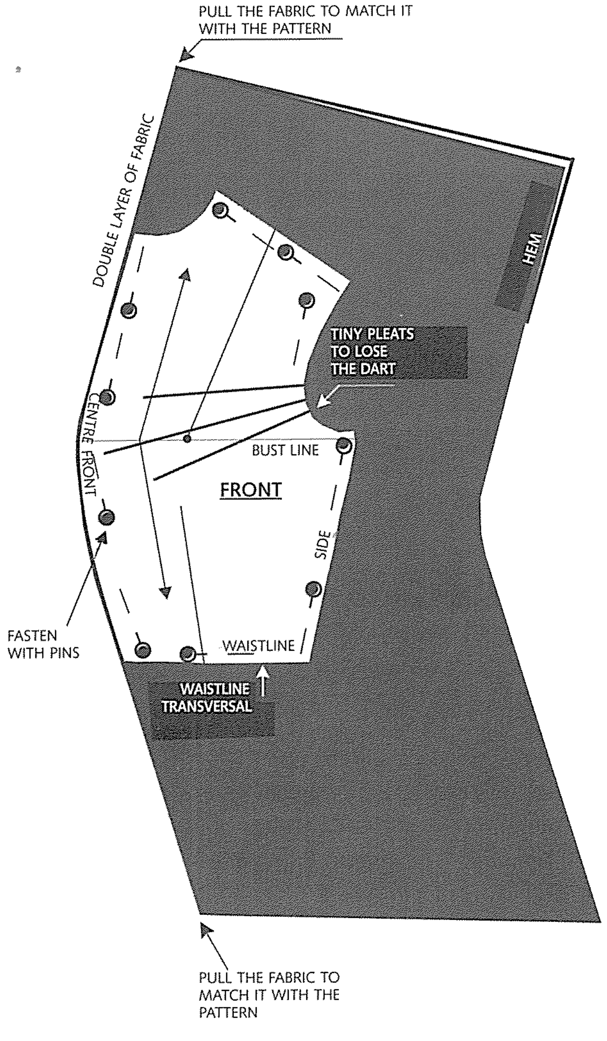
- After moving the shoulder dart to the centre of the neckline, as described above, draw two more lines from the bust point to the neckline between the two sides of the shifted dart and the two sides of the neckline.
- Slash along these lines and the waist dart lines and pivot the pattern pieces until the two sides of the waist dart meet at its centre, as shown in the figure.



SHAPING THE FRONT WITHOUT DARTS


NECKLINE
SHOULDER
BUST LINE
FRONT
CENTRE FRONT
SIDE
WAISTLINE


NECKLINE
CLOSED DART
MAKE TINY PLEATS TO LOSE THE EXCESS IN THE ARMSCYE
BUST LINE
FRONT
CENTRE FRONT
SIDE
WAISTLINE
CLOSED DART


PULL THE FABRIC TO MATCH IT WITH THE PATTERN
DOUBLE LAYER OF FABRIC
HEM
TINY PLEATS TO LOSE THE DART
CENTRE FRONT
BUST LINE
FRONT
SIDE
FASTEN WITH PINS
WAISTLINE
WAISTLINE TRANSVERSAL
PULL THE FABRIC TO MATCH IT WITH THE PATTERN

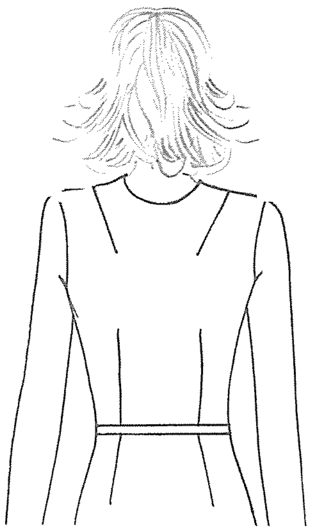
The whole front of a bodice or a dress can be shaped using an empirical system, eliminating unattractive darts.
This is only possible with soft, lightweight fabrics and proceed as follows:

- Draw the basic bodice or dress with darts on soft tissue paper.
- Close the bust and waist darts losing the excess in the armscye, making tiny pleats and applying tape to the closed darts.
- The pattern thus obtained is laid out on a double layer of fabric, with the centre front edge on the fold, fastening it with straight pins.
- After cutting the fabric, it will take the desired form, including the difference usually obtained by making the darts.

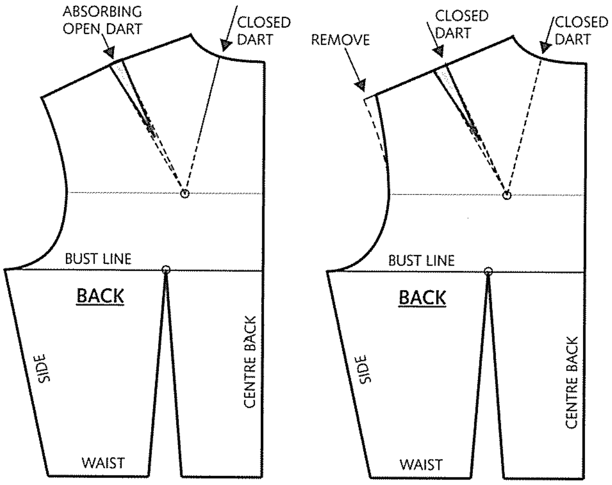
This procedure is designed only for *haute couture* dresses, especially if the fabric is striped, floral, or with precious appliqués, to avoid unattractive darts, usually inevitable and indispensable for fitting the dress to the figure.

MOVING THE BACK DARTS

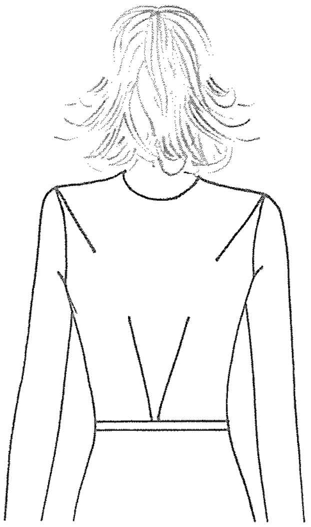
NECKLINE DART MOVED TO THE CENTRE SHOULDER



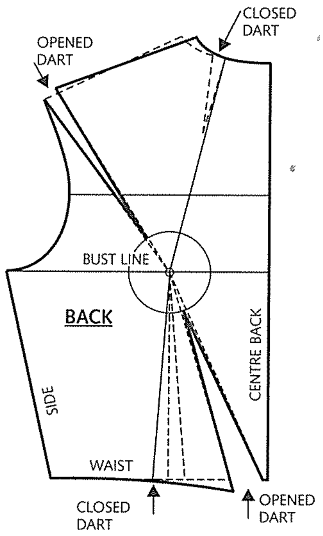
The back neckline dart must be removed when possible, as it is unattractive.
It can be eliminated in the following ways:
1) By merging the dart in the centre back, if there is a cut or a zipper or a fastening.
2) By moving the dart to the shoulder line, and thus allowing the dart width to be absorbed in the assembly of the shoulders.
3) By removing the dart to the armscye, after having shifted it to the shoulder line.


ABSORBING OPEN DART
CLOSED DART
BUST LINE
BACK
SIDE
CENTRE BACK
WAIST
REMOVE
CLOSED DART
CLOSED DART
BUST LINE
BACK
SIDE
CENTRE BACK
WAIST

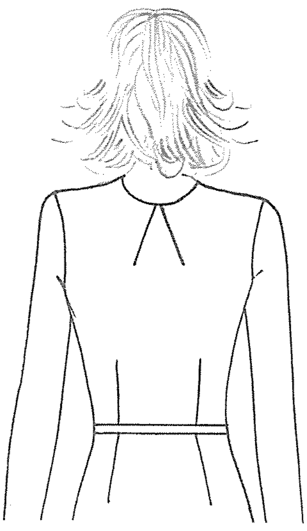
NECKLINE DART ON THE OUTER SHOULDER POINT AND WAIST DART SHIFTED TO THE CENTRE BACK

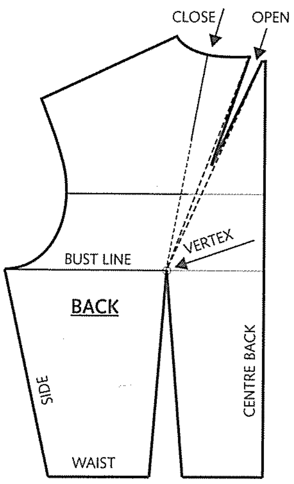


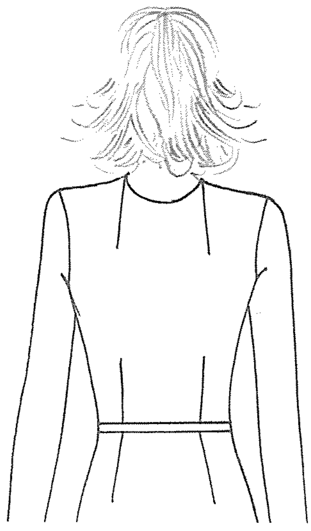
- Extend the side of the neckline dart to where it converges with the tip of the waist dart, on the bust line.
- Draw the line for the new dart in the position desired, on the outer shoulder point.
- Draw the line for the new waist dart shifted to the centre back.
- Slash and pivot the pattern pieces to close the previous dart and open the new one.
- Carefully finish the lines.

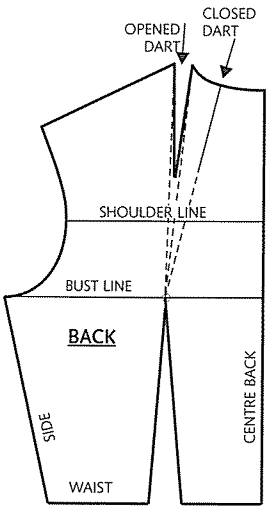

CLOSED DART
OPENED DART
BUST LINE
BACK
SIDE
CENTRE BACK
WAIST
CLOSED DART
OPENED DART

NECK DART MOVED TO CENTRE BACK AND THE SHOULDER POINT

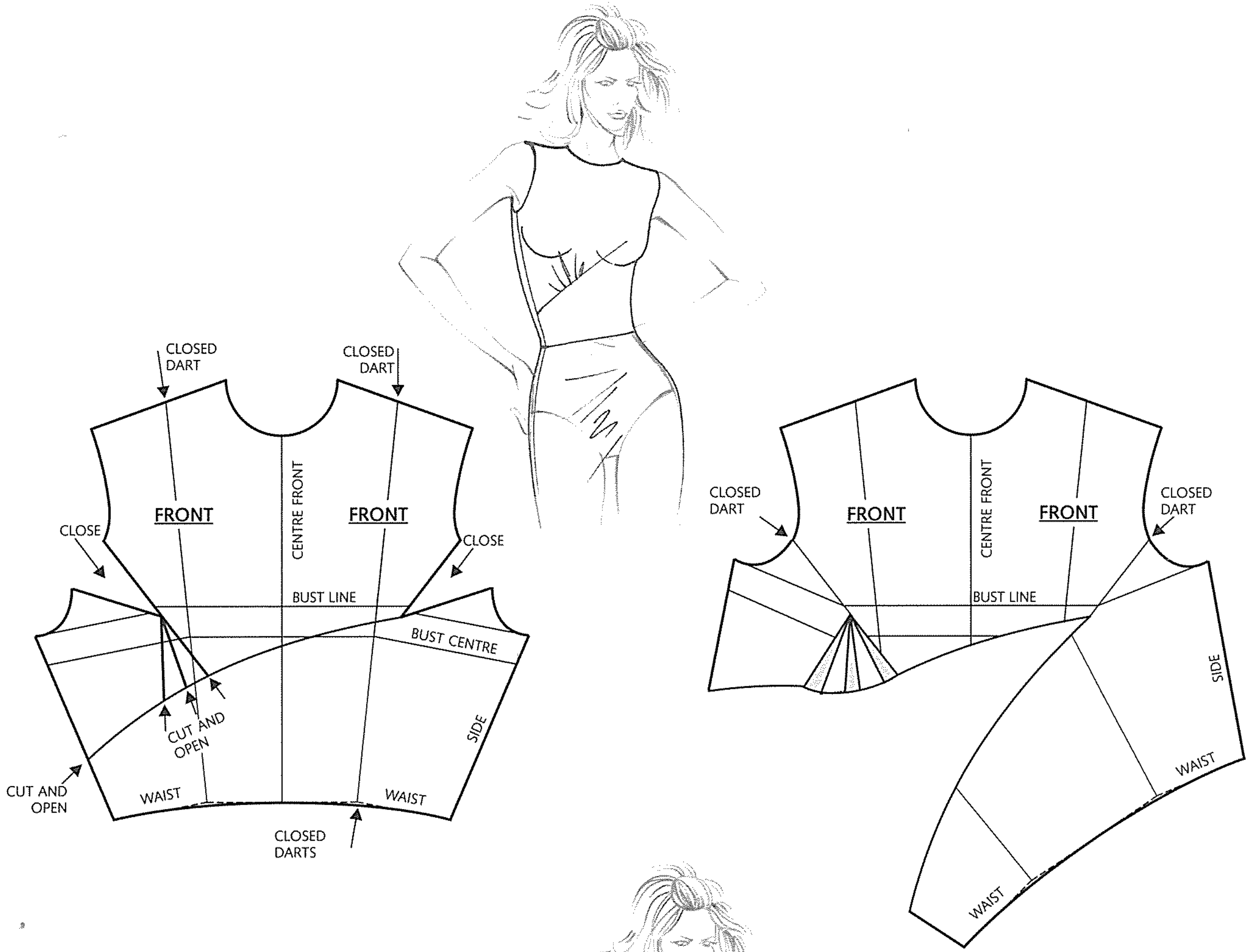


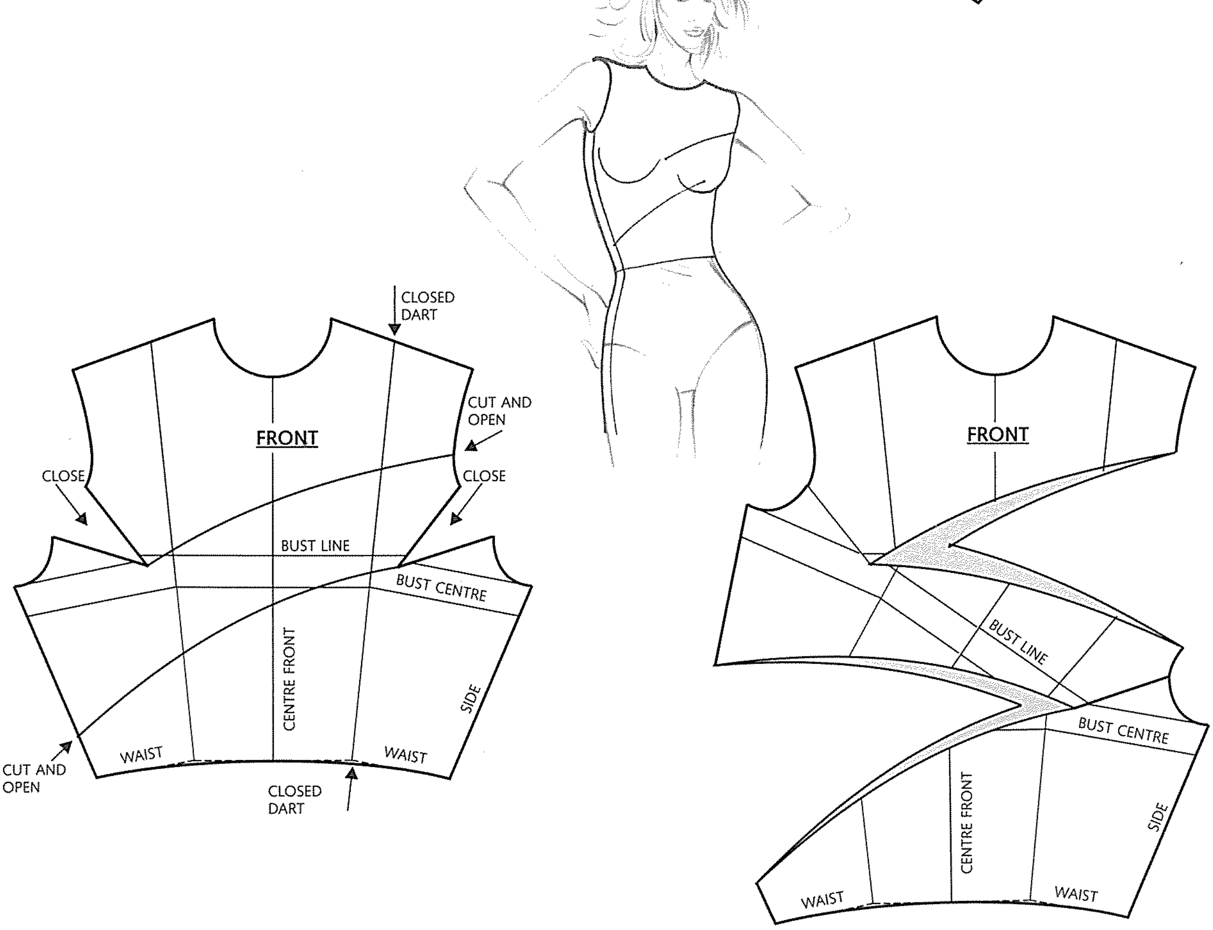

CLOSE
OPEN
VERTEX
BUST LINE
BACK
SIDE
CENTRE BACK
WAIST



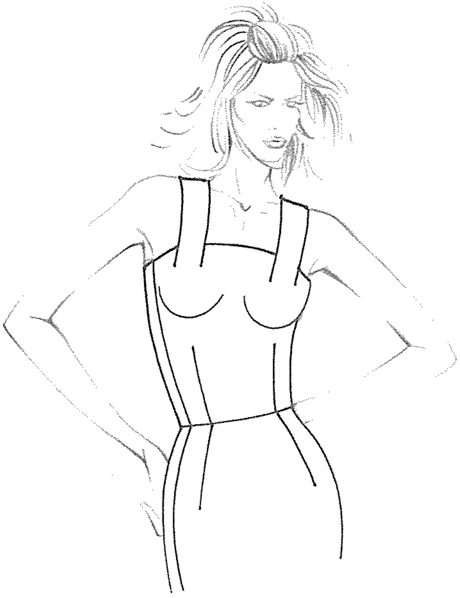

OPENED DART
CLOSED DART
SHOULDER LINE
BUST LINE
BACK
SIDE
CENTRE BACK
WAIST

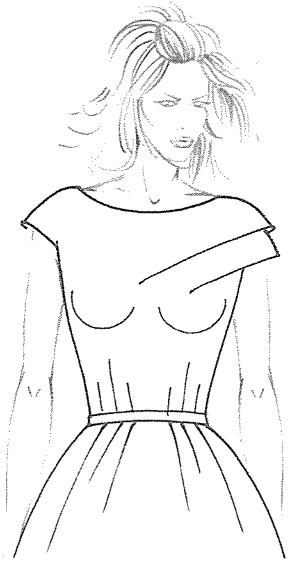
FANCY ASYMMETRICAL DARTS

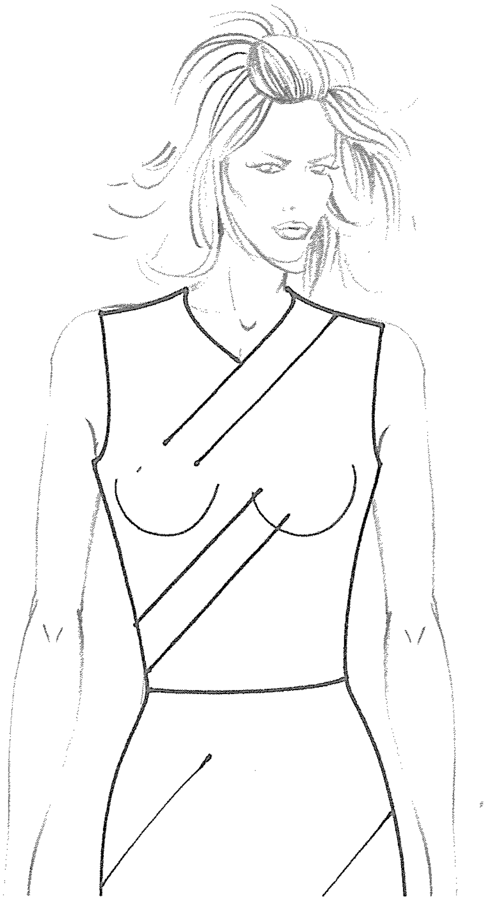

CLOSED DART
CLOSED DART
FRONT
CENTRE FRONT
FRONT
CLOSE
CLOSE
BUST LINE
BUST CENTRE
CUT AND OPEN
SIDE
CUT AND OPEN
WAIST
WAIST
CLOSED DARTS
CLOSED DART
FRONT
CENTRE FRONT
FRONT
CLOSED DART
BUST LINE
SIDE
WAIST
WAIST

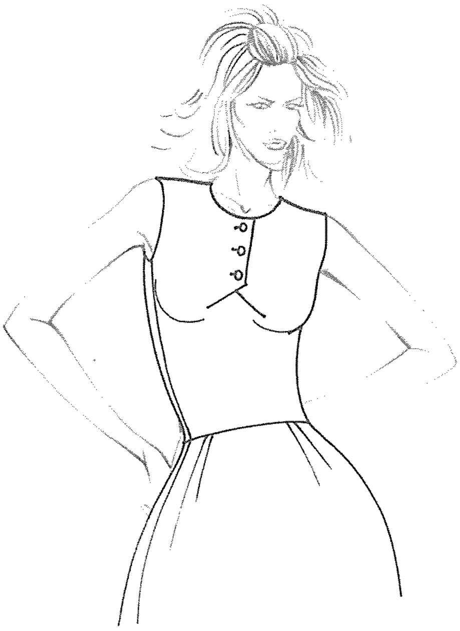

CLOSED DART
CUT AND OPEN
FRONT
CLOSE
CLOSE
BUST LINE
BUST CENTRE
CENTRE FRONT
SIDE
CUT AND OPEN
WAIST
WAIST
CLOSED DART
FRONT
BUST LINE
BUST CENTRE
CENTRE FRONT
SIDE
WAIST
WAIST

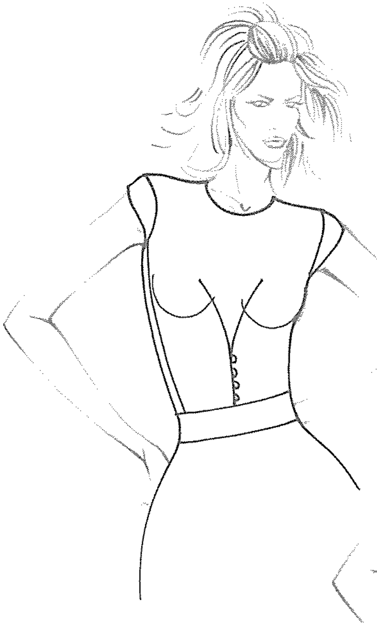
FANCY DART EXERCISES

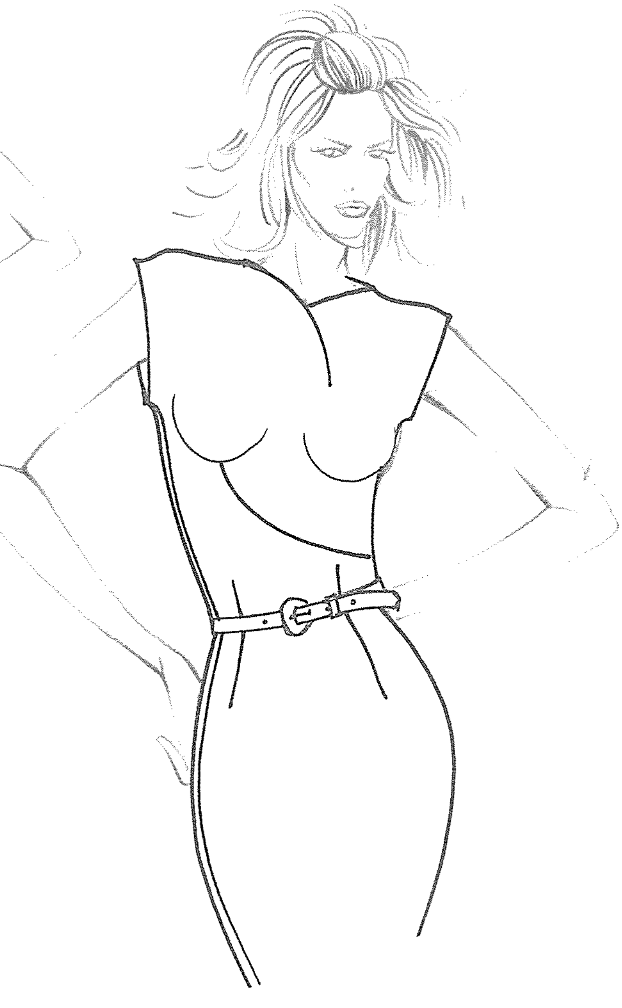




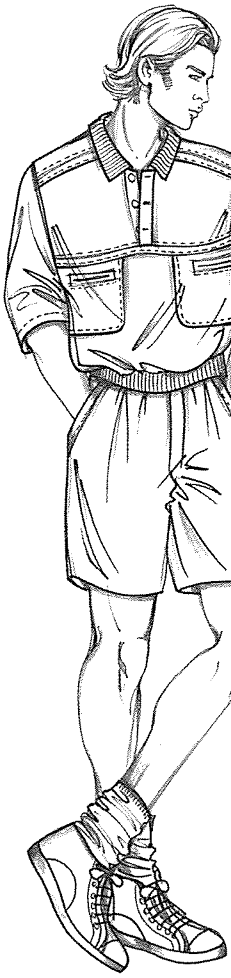








MEN'S SHIRTS AND TROUSERS



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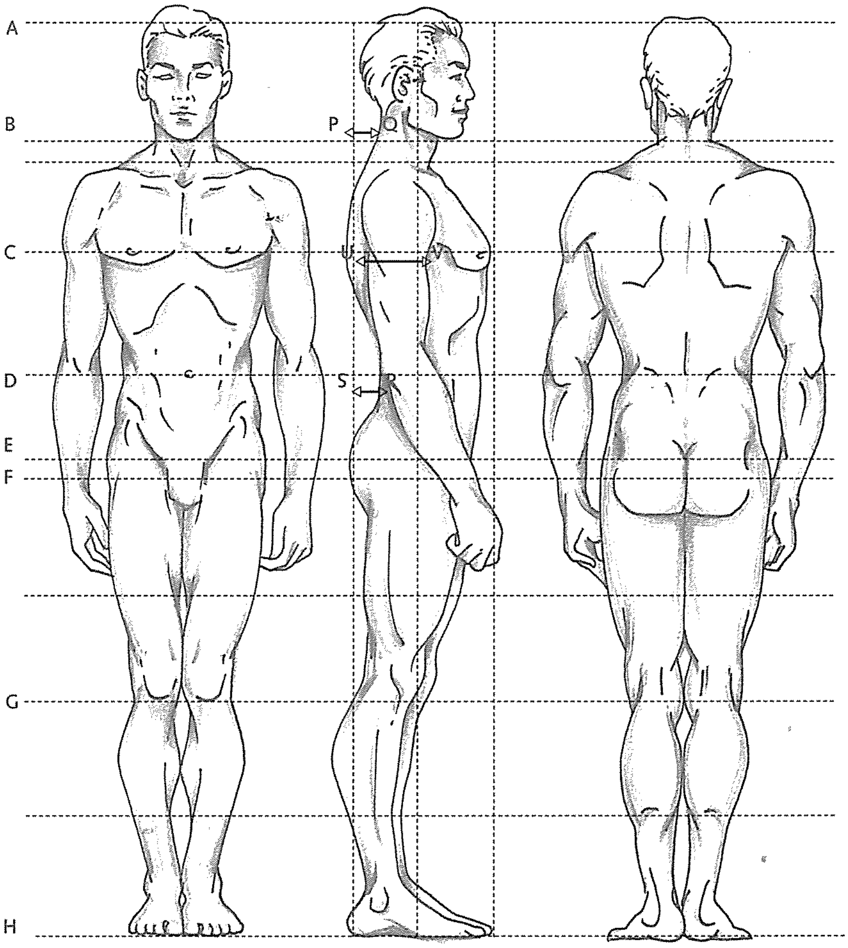
MEASUREMENTS

PROPORTIONAL VALUES

In the figure study, the designer and the artist use the head as a unit of measure for the entire human figure, both in height and in breadth.

In men, the shoulder breadth is three times the width of the head, while the height is eight times the height of the head, from the hairline to the bottom of the chin. In this case, it is worthwhile assigning proportional values to establish the lengths and the breadths of the figure.

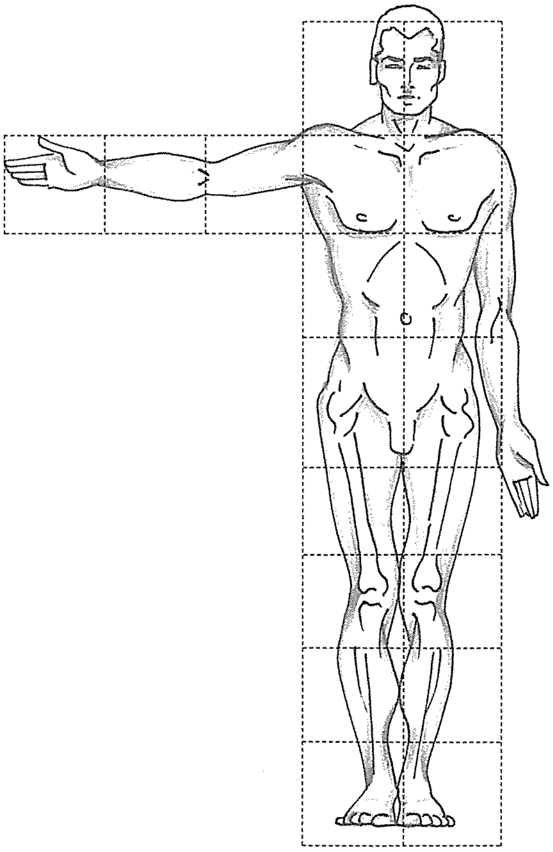


Length value
- A-B Head height = Stature : 7.49 cm.
- B-C Underarm level = Stature : 7.49 cm.
- B-D Waist length = Stature : 3.6 cm.
- D-E Side height = Stature : 8 cm.
- D-F Body rise = Stature : 6.57 cm.
- D-G Knee height = Stature : 3 cm.
- D-H Leg length = Stature : 1.65 cm.

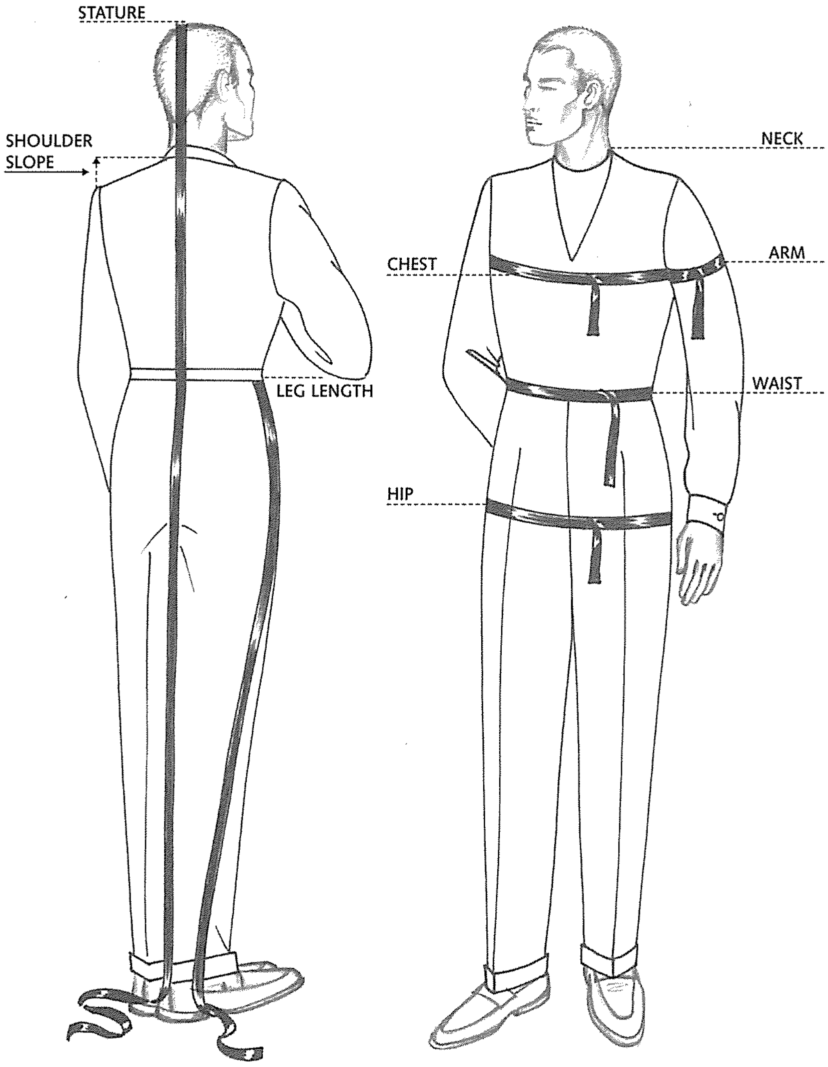
Width value
- CHEST GIRTH = Stature : 1.73 + ease (increase and reduce 2 cm each 5 cm of height).
- WAIST CIRCUMF. = Chest minus $^1/_{12}$ - chest + ease.
- HIP CIRCUMF. = Chest plus $^1/_{24}$ - chest + ease.
- NECK CIRCUMF. = $^7/_{16}$ chest.
- SUP. ARM CIRCUMF. = $^1/_{10}$ chest x 3.14.
- SHOULDER WIDTH = $^7/_{16}$ chest.
- P-Q Sup. Back curve = $^1/_{20}$ chest.
- R-S Back prominence = 1-2.5 cm.
- I-L Dropped shoulder = $^1/_{20}$ chest.

MEASUREMENTS OF THE "NORMAL TYPE" 1.70 M TALL

- HEAD HEIGHT	23.7 cm
- UNDERARM LEVEL	23.7 cm
- BACK WAIST HEIGHT	47 cm
- FRONT WAIST HEIGHT	50 cm
- SIDE HEIGHT	21 cm
- BODY RISE	25.7 cm
- KNEE HEIGHT	56.6 cm
- DROPPED SHOULDER	4.8 cm
- SLEEVE LENGTH	60 cm
- ELBOW HEIGHT	29 cm
- CHEST GIRTH	96 cm
- WAIST CIRCUMF.	88 cm
- HIP CIRCUMF	96 cm
- NECK CIRCUMF.	42 cm
- ARM CIRCUMF.	30.1 cm
- SHOULDER WIDTH	44 cm
- BACK CURVE	4.8 cm
- TUMMY	2 cm



MEASUREMENT PROCEDURE



Stature

By stature is meant the total length of the body.

The measurement is taken, as shown in the figure, from the level of the top of the head, then applying the measuring tape to the base of the neck and following the figure as far as the hollow of the back, and then from the level of the gluteus down to the ground.

This measurement should not include the heel, or at least should specify the point corresponding to the shoe seam.

Leg length

It is measured placing the measuring tape on the last spurs of the iliac bone, without, however, entering the hollow of the waistline, and then dropping in a straight vertical line to the ground or to the shoe seam.

Shoulder slope

This can be measured using a ruler placed horizontally resting on the nape of the neck, looking on from the back, taking the measurement at the outside of the shoulder bone.

Chest girth

To measure the chest, the subject must be relaxed and the arms completely at rest.

The tape measure must loop around just under the arms, held parallel to the floor, snugly but softly enough to enter between the shoulder blade and leaving no gap in the hollow of the back.

Waist circumference

This is measured holding the tape measure perfectly horizontal at the waistline, making sure that the subject is wearing normal clothing, and nothing bulky.

Hip circumference

The subject must take a natural stance with legs together. The tape measure must be horizontal and loop around the fullest part of the hips. The measurement must be taken holding the tape snugly to the figure.

Arm circumference

The arm must be held in a natural position and the tape measure should be snugly tucked under the arm. The measurement should be taken with the tape measure wrapped securely around the arm.

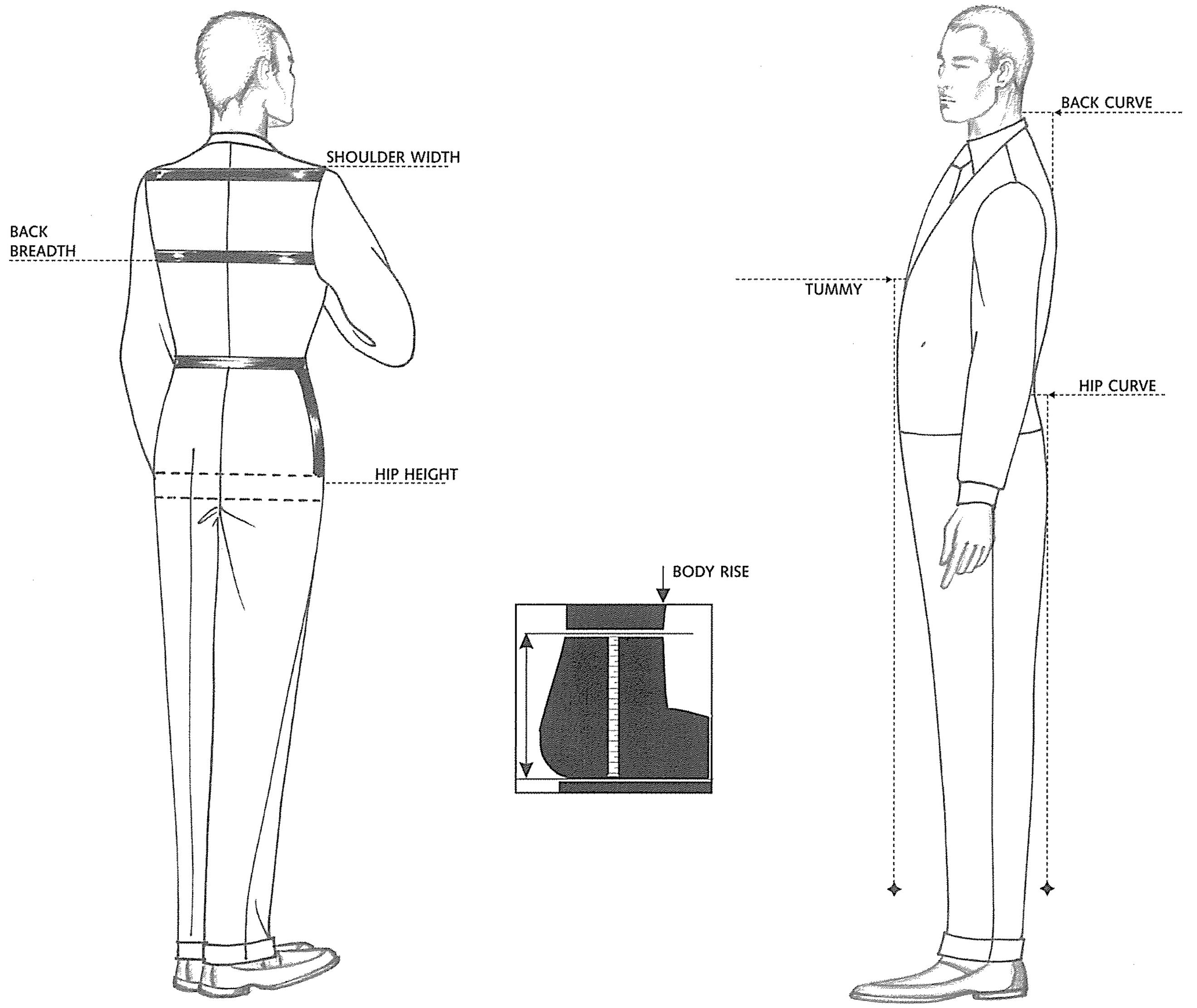
Neck circumference

This measurement can be taken on the bare neck, for shirts, or wearing a shirt, for jackets.

In this case, take care that the shirt collar is appropriate.

Loop the tape measure around the nape of the neck, snugly but not tightly.

MEASUREMENT PROCEDURE



SHOULDER WIDTH

This is measured at shoulder level from one tip to the other, holding the tape horizontally.

BACK BREADTH

This is measured at armpit level, from the start of one arm to the other, taking care not to enter in the hollow.

HIP HEIGHT

This is measured from the waistline to the fullest point of the hips, keeping the tape snug against the figure all along the side.

BODY RISE

This measurement can be taken with the subject seated on a flat stool, assessing the distance from the waistline to the level surface of the stool.

BACK CURVE

This is an important measurement, and easy to discover. Hold a ruler vertically at the centre of the back and measure the distance from the neck to the ruler.

HIP CURVE

Hold a ruler to the centre of the hip in the back, at the fullest point, and measure the distance from the waistline to the ruler.

TUMMY

To take this measurement, have the subject's position at ease, but not too relaxed, so as not to err in excess.

Place a ruler on the fullest part of the abdomen and holding it perfectly vertically, measure the distance between it and the hip line.

INDUSTRIAL CHART OF MEN'S SIZES

CHART OF SIZES WITHOUT EASE

Small

Med

M/L

L

CIRCUMFERENCE MEASUREMENT						
SIZE	**44**	**46**	**48**	**50**	**52**	**54**
Chest girth	88	92	**96**	100	104 110	108
Waist circumference	80	84	**88**	92	96 95	100
Hip circumference	89	92	**96**	100	105 106	110
Back shoulder width	42	43	**44**	45	46	47
Sector* width	10	10.5	**11**	11.5	12	12.5
Neck circumference	40	41	**42**	43	44	45
LENGTH MEASUREMENT						
STATURE	**170**	**172**	**175**	**176**	**178**	**180**
Front waist length	45.2	46.3	**47**	47.7	48.4	49.1
Back waist length	43.2	44.3	**45**	45.7	46.4	47.1
Armscye depth	18	18.2	**18.5**	18.9	19.3	19.7
Elbow length	29	30	**31**	32	33	34
Sleeve length	60	61	**62**	63	64	65
Hip height	19.2	19.6	**20**	20.4	20.8	21.2
Body rise	23.2	23.6	**24**	24.4	24.8	25.2
Knee height	58	59	**60**	61	62	63
External leg length	104	106	**108**	110	112	114

* *Control measures*

EASE VALUES BASED ON THE GARMENT TYPE

CLOTHING TYPES	**Swimsuits and Leotards**	**Tops and Bodices**	**Shirt Suit and Vest**	**Bolero and Fitted Jacket**	**Loose jacket Fitted Overcoat**	**Loose Jacket Parka**	**Duster Raincoat Cloak**	**Padded Parka**
Chest and bust circumference	**-4 / -2**	**0 / 2**	**4 / 8**	**10 / 12**	**14 / 16**	**18 / 20**	**22 / 24**	**28/32**
Waist circumference	**-2.5/-1**	**0/-1.5**	**2.5/4**	**5/6**	**8/10**	**-**	**-**	**-**
Hip circumference	**-4/-2**	**0/2**	**4/8**	**10/12**	**14/16**	**18/20**	**22/24**	**28/32**
Superior arm circumference	**-1.5/-0.5**	**0/1**	**1/1.5**	**1.5/2**	**2.5/5**	**3.5/7**	**4.5/8.5**	**6/10**
Back shoulder width	**-1.5 / -0.5**	**0 / -0.5**	**1 – 1.5**	**1.5 - 3**	**3.5 - 4**	**4.5 - 5**	**5 - 5.5**	**7 - 8**
Front and back waist length	**-**	**-**	**-**	**1**	**2**	**2**	**2**	**3/4**

SHIRTS

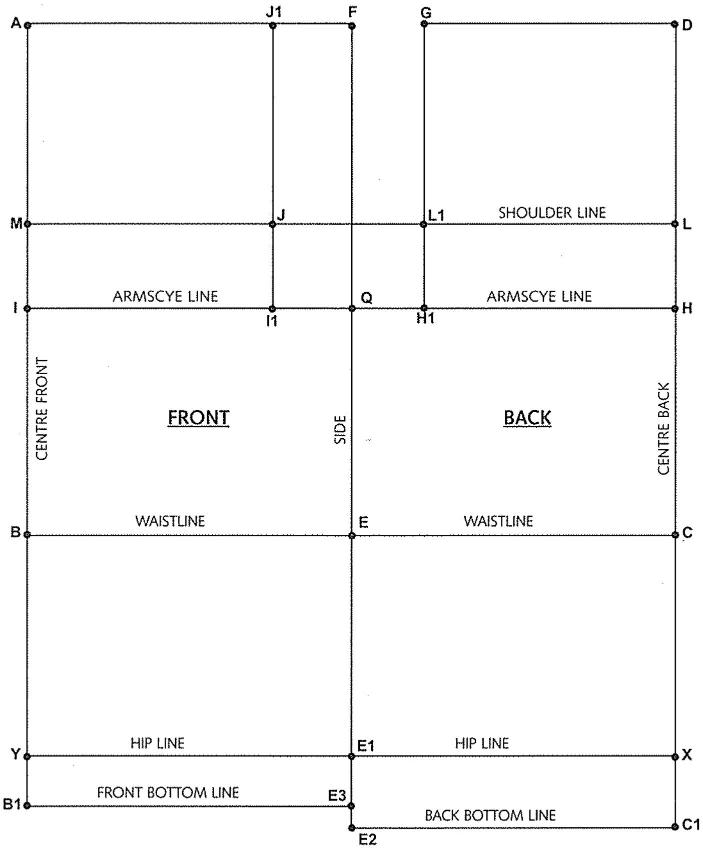
BASICS

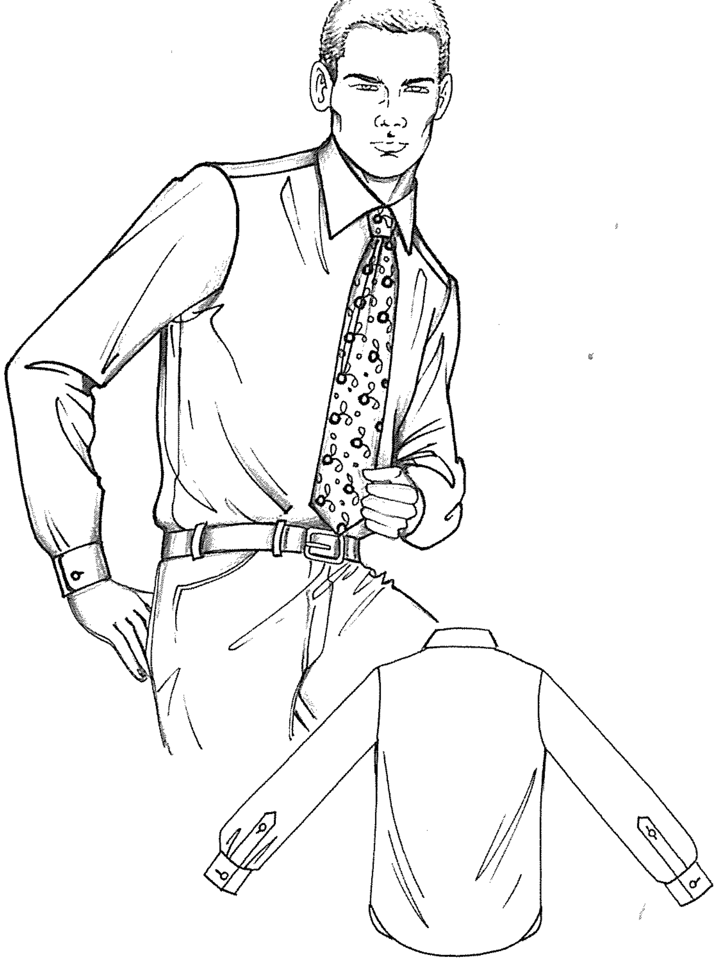
In male fashion, the shirt is the most important element of classical style, and it is, together with the jacket and tie, the quintessence of dressing in harmony with the urban executive world.

The shirt, especially when made-to-measure, must have a certain ease built in, not excessive, but enough to permit comfortable movement.

The cuffs must be perfectly snug around the wrists and show about 1.5 cm below the jacket sleeve, while the excess fabric above the cuff must be distributed evenly through regular pleats. The collar, too, must be snug against the neck, not too tight, but never too loose. It is best to avoid shapes that are too high or too low. The most popular collar styles are the classic one (4–4.5 cm high), the Windsor collar, and the Button-Down.

BASIC CLASSIC SHIRT BLOCK

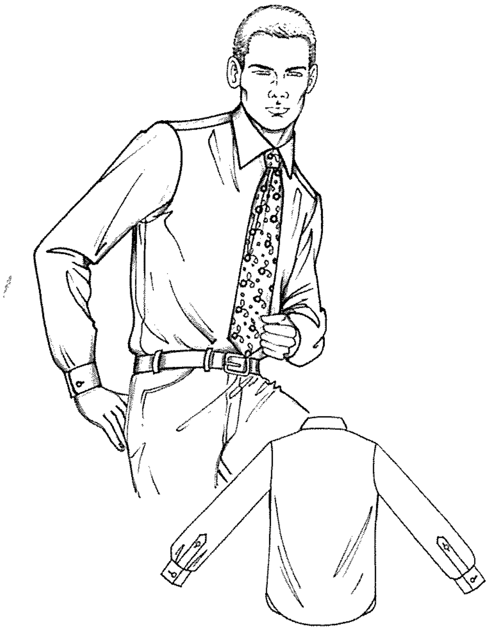

A
J1
F
G
D
M
J
L1
SHOULDER LINE
L
I
ARMSCYE LINE
Q
ARMSCYE LINE
H
I1
H1
CENTRE FRONT
FRONT
SIDE
BACK
CENTRE BACK
B
WAISTLINE
E
WAISTLINE
C
Y
HIP LINE
E1
HIP LINE
X
B1
FRONT BOTTOM LINE
E3
BACK BOTTOM LINE
C1
E2

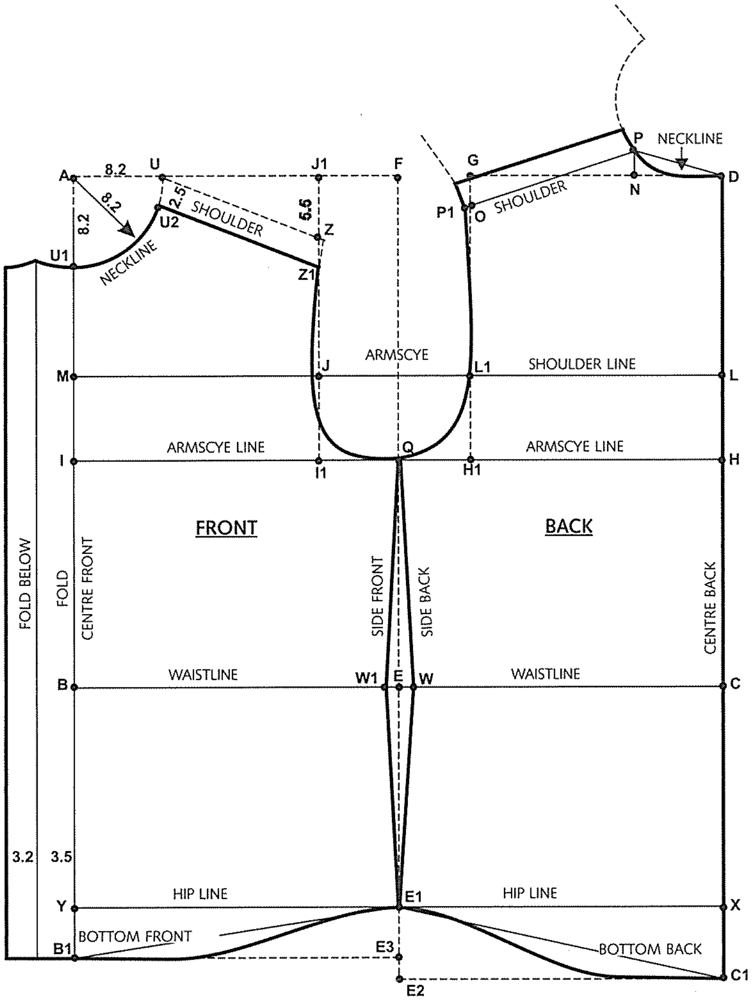


Measurement: Stature 170 cm. - Chest circumf. 96 cm. - Chest fitting 24-28 cm. - Neck circumf. 42 cm. - Shirt neckline 46 cm.

Basic pattern construction

- Draw a right angle A-B-C,with:
- A-B equal to the Front Waist length (e.g.: 47 cm).
- B-C equal to half circumference of the chest + shirt ease 24 cm (e.g.: 96 + 24 = 120: 2 = 60 cm).
- C-D = Back Waist length (e.g.: 45 cm).
- B-E = half B-C.
- A-F = like B-E. Draw E-F (SIDE LINE).
- D-H = half C-D (e.g.: 45: 2 = 22.5 cm).
- Draw H-I. UNDERARM LINE.
- D-G measures ½ Shoulder Width + 1. (e.g.: ½ Shoulder Width 22 + 1 = 23 cm).
- H-H1 like D-G. Draw H1-G.
- H1-I1 $^1/_5$ H-I plus 2 cm (e.g.: 60: 5 = 12 + 2 = 14 cm).
- Draw I1-J-J1 parallel to H1-L1-G.
- H-L $^1/_3$ of D-H (e.g.: 23.5: 3 = 7.8 cm). Draw L-M.
- B-Y and C-X Side height (e.g.: 20 cm).
- Draw Y-X. HIP LINE.
- D-C1 = Total shirt length (e.g.: 75 cm).
- Y-B1 like X-C1 less 2 cm.
- Draw C1-E2 and B1-E3. Shirt Tail.



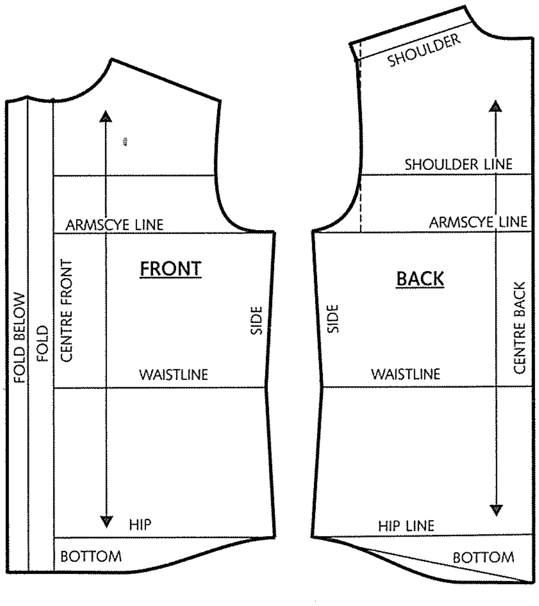

A
8.2
U
J1
F
G
P
NECKLINE
D
8.2
8.2
2.5
U2
SHOULDER
5.5
Z
P1
O
SHOULDER
N
U1
NECKLINE
Z1
ARMSCYE
M
J
L1
SHOULDER LINE
L
I
ARMSCYE LINE
Q
ARMSCYE LINE
H
I1
H1
FRONT
BACK
FOLD BELOW
FOLD
CENTRE FRONT
SIDE FRONT
SIDE BACK
CENTRE BACK
B
WAISTLINE
W1
E
W
WAISTLINE
C
3.2
3.5
Y
HIP LINE
E1
HIP LINE
X
BOTTOM FRONT
B1
E3
BOTTOM BACK
C1
E2

Back

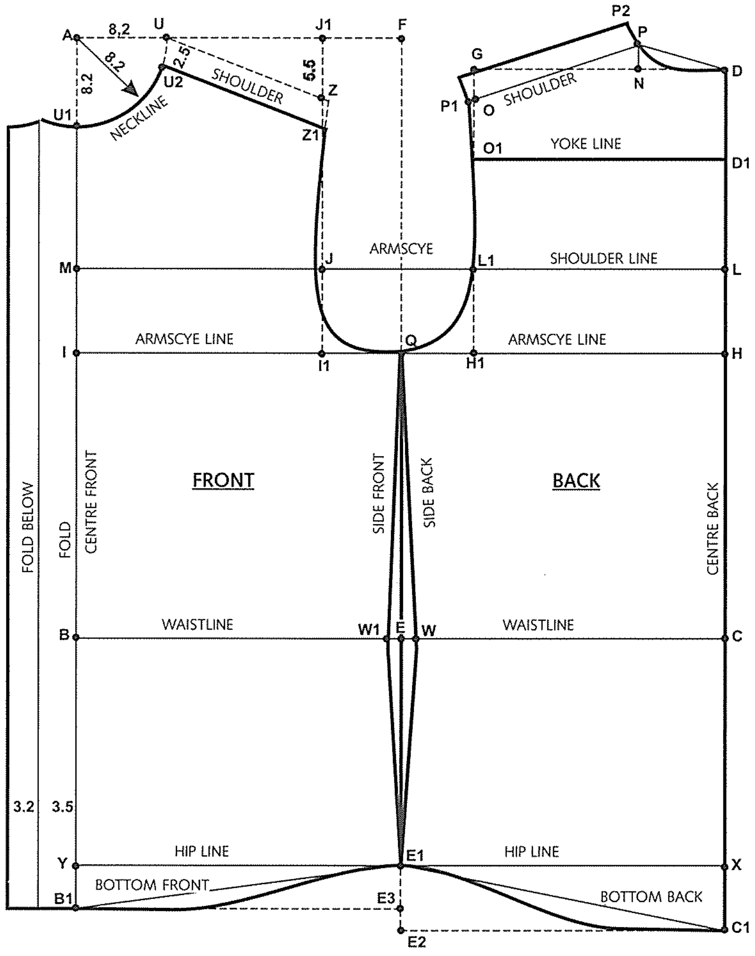
- G-O = 2.5 cm.
- D-N = 1/3 D-G + 0.6 (e.g.: 23: 3 = 7.6 + 0.6 = 8.2 cm).
- N-P 2.5 cm. Draw D-P.
- Draw P-O-P1 with measure shoulder length + 1 cm (e.g.: 17 cm).
- Point Q half H-I.
- Draw P1-L1-Q as shown in the figure.
- E-W 1.5 cm or as needed.
- Draw the guideline C1-E1.
- Draw the bottom line as shown in the figure.

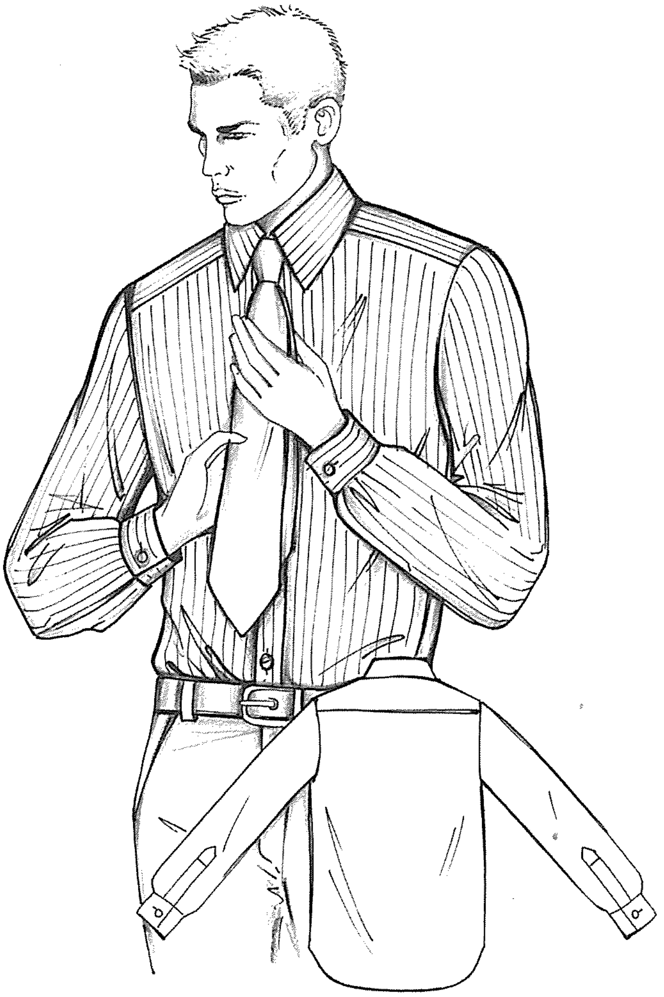
Front

- A-U = 1/3 D-G of the back + 0.6 cm (e.g.: 23: 3 = 7.6 + 0.6 = 8.2 cm).
- Draw the bow U-U1.
- Lower U1 of 1 cm.
- J1-Z = 5-5.5 cm.
- Draw U-Z with equal measure to P-P1 of back.
- Draw Z-J-Q as shown in the figure.
- U-U2 and Z-Z1 = 2.5 cm.
- E-W1 like E-W.
- Draw the guideline B1-E1.
- Draw the back bottom line as shown in the figure.
- Copy the U-U2T -Z2-Z part and move it to the back shoulder line to bring the shoulder point forward.

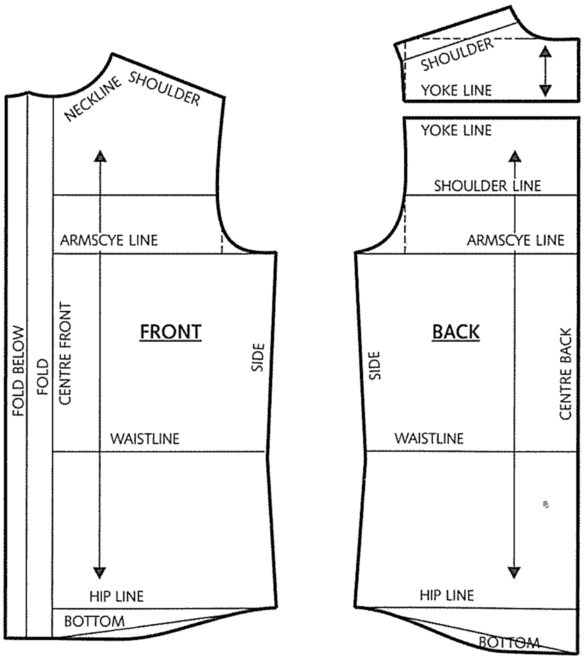

SHOULDER
SHOULDER LINE
ARMSCYE LINE
ARMSCYE LINE
FRONT
BACK
FOLD BELOW
FOLD
CENTRE FRONT
SIDE
SIDE
CENTRE BACK
WAISTLINE
WAISTLINE
HIP
HIP LINE
BOTTOM
BOTTOM

YOKED SHIRT

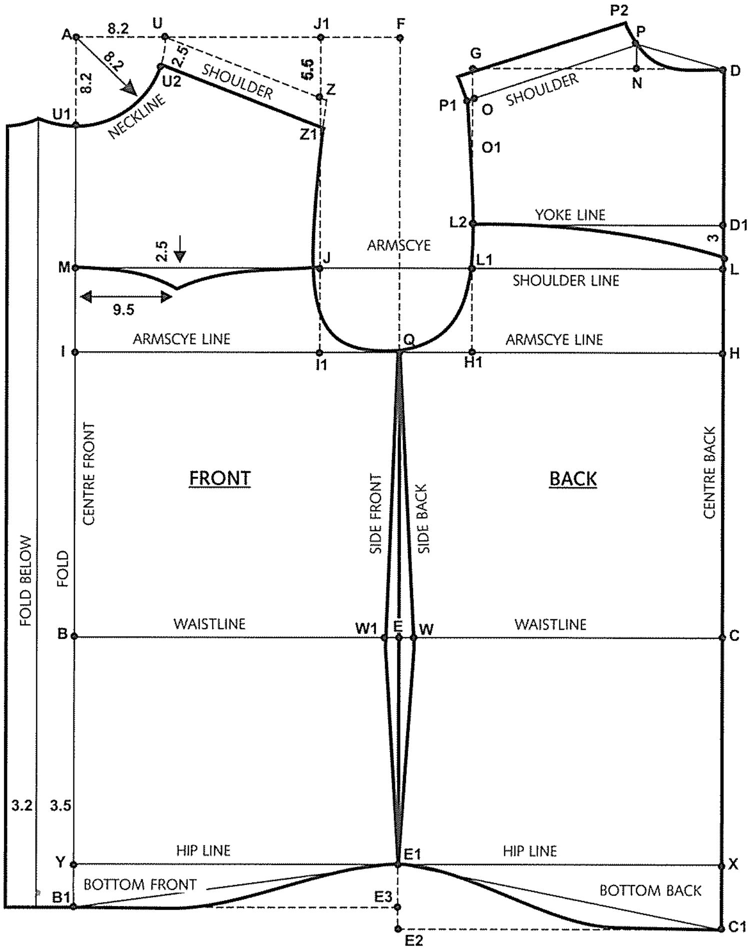

A
8,2
U
J1
F
P2
P
G
D
8,2
8,2
2,5
5,5
U2
SHOULDER
Z
U1
NECKLINE
Z1
P1
O
SHOULDER
N
O1
YOKE LINE
D1
ARMSCYE
M
J
L1
SHOULDER LINE
L
I
ARMSCYE LINE
Q
ARMSCYE LINE
H
I1
H1
FRONT
BACK
FOLD BELOW
FOLD
CENTRE FRONT
SIDE FRONT
SIDE BACK
CENTRE BACK
B
WAISTLINE
W1
E
W
WAISTLINE
C
3.2
3.5
Y
HIP LINE
E1
HIP LINE
X
B1
BOTTOM FRONT
E3
BOTTOM BACK
C1
E2

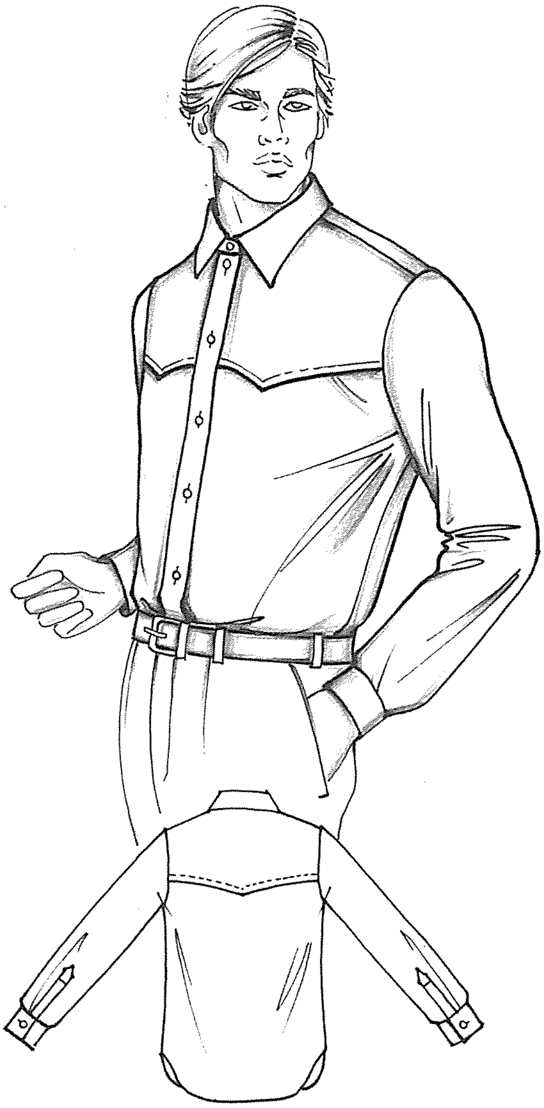


- Draw the basic pattern of the classic shirt.
- D-D1 = 8-10 cm.
- Draw D1-O1. YOKE LINE.
- Cut and divide the parts.

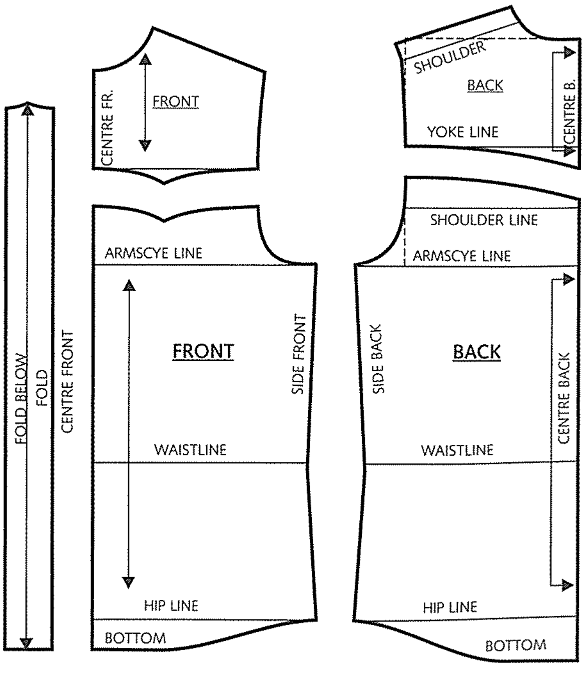

NECKLINE
SHOULDER
SHOULDER
YOKE LINE
YOKE LINE
SHOULDER LINE
ARMSCYE LINE
ARMSCYE LINE
FRONT
BACK
FOLD BELOW
FOLD
CENTRE FRONT
SIDE
SIDE
CENTRE BACK
WAISTLINE
WAISTLINE
HIP LINE
HIP LINE
BOTTOM
BOTTOM

SHIRT WITH FRONT AND BACK YOKE

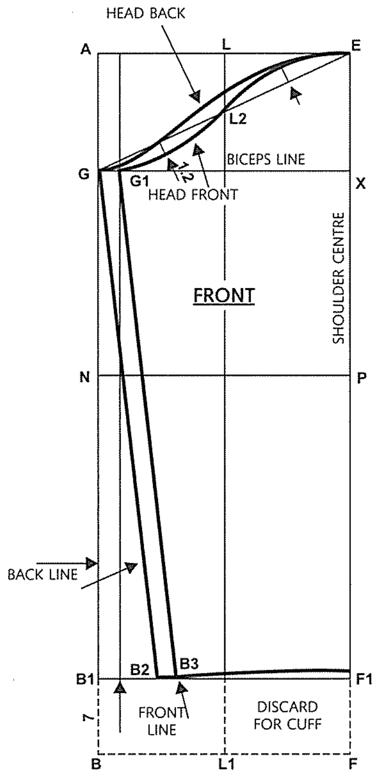

A
8.2
U
J1
F
P2
P
G
D
N
8.2
8.2
2.5
SHOULDER
6.6
Z
U2
P1
O
SHOULDER
U1
NECKLINE
Z1
O1
L2
YOKE LINE
D1
3
M
2.5
J
ARMSCYE
L1
L
SHOULDER LINE
9.5
I
ARMSCYE LINE
Q
ARMSCYE LINE
H
I1
H1
CENTRE FRONT
FRONT
SIDE FRONT
SIDE BACK
BACK
CENTRE BACK
FOLD BELOW
FOLD
B
WAISTLINE
W1
E
W
WAISTLINE
C
3.2
3.5
Y
HIP LINE
E1
HIP LINE
X
BOTTOM FRONT
BOTTOM BACK
B1
E3
C1
E2

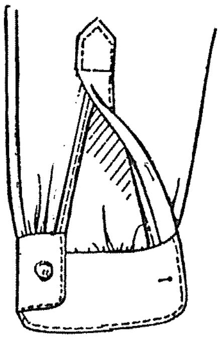


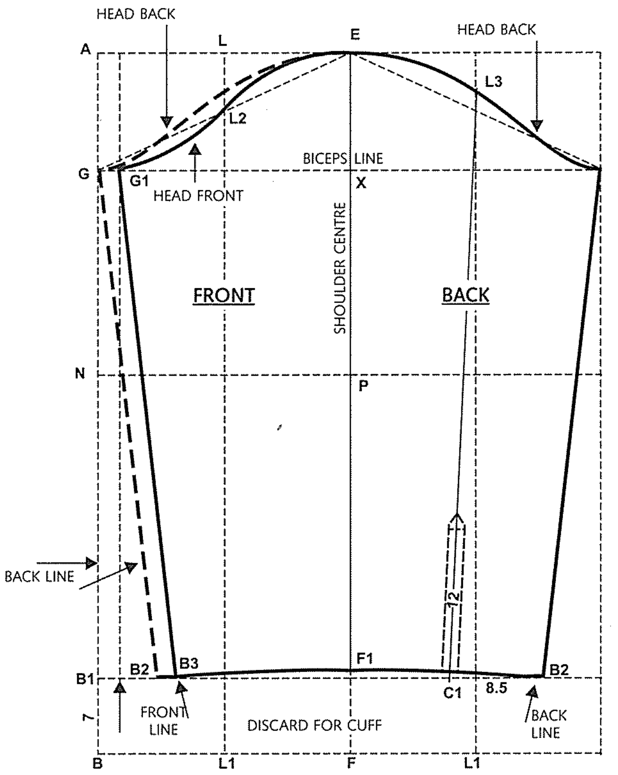
- Draw the basic pattern of the shirt.
- Draw the front and rear yoke line to the height and with desired shape, as shown in the figure.
- Copy the yoke and bodice pattern parts onto another sheet of paper, adding the reference marks and the straight of grain.

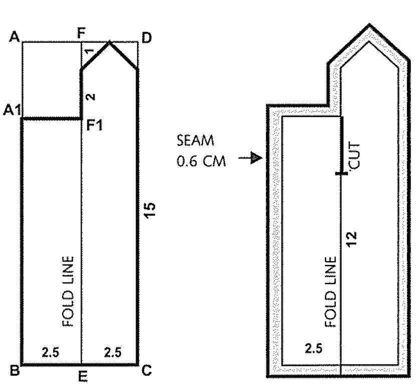

CENTRE FR.
FRONT
SHOULDER
BACK
YOKE LINE
CENTRE B.
SHOULDER LINE
ARMSCYE LINE
ARMSCYE LINE
FOLD BELOW
FOLD
CENTRE FRONT
FRONT
SIDE FRONT
SIDE BACK
BACK
CENTRE BACK
WAISTLINE
WAISTLINE
HIP LINE
HIP LINE
BOTTOM
BOTTOM

SHIRT SLEEVE

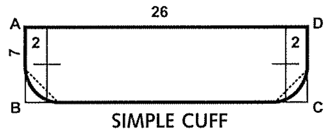

HEAD BACK
A
L
E
L2
G
G1
1/2
BICEPS LINE
HEAD FRONT
X
FRONT
SHOULDER CENTRE
N
P
BACK LINE
B1
B2
B3
F1
7
FRONT LINE
DISCARD FOR CUFF
B
L1
F



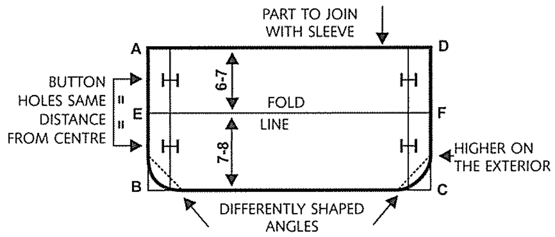

HEAD BACK
A
L
E
HEAD BACK
L3
L2
G
G1
BICEPS LINE
X
HEAD FRONT
FRONT
SHOULDER CENTRE
BACK
N
P
BACK LINE
12
B1
B2
B3
F1
B2
C1
8.5
7
FRONT LINE
DISCARD FOR CUFF
BACK LINE
B
L1
F
L1


A
F
D
1
2
A1
F1
15
FOLD LINE
2.5
2.5
B
E
C
SEAM 0.6 CM
CUT
12
FOLD LINE
2.5

LARGER PLACKET



SIMPLE CUFF


PART TO JOIN WITH SLEEVE
A
D
BUTTON HOLES SAME DISTANCE FROM CENTRE
6-7
E
FOLD LINE
F
7-8
HIGHER ON THE EXTERIOR
B
C
DIFFERENTLY SHAPED ANGLES

DOUBLE CUFF

Sleeve
- Draw a rectangle A-B-E-F with:
- A-B Sleeve height + 3 for ease. (e.g.: 60 + 3 = 63).
- A-E like measurement for Bodice sector+½ same sector + 2 cm (e.g.: Sector 14 + 7 = 21 + 2 = 23 cm).
- A-G like half J-Z of the front girth + 1 cm (11 cm).
- Draw G-X.
- Join G-E with diagonal.
- A-N = half A-B-2. Join N-P.
- A-L = half A-E. Draw L-L1.
- L2 = half G-E.
- G-G1 = 2 cm.
- Draw E-G with a curved line as shown in the figure (Back head).
- Draw E-G1 with a curved line as shown in the figure (Front head).
- Discard the cuff's measure to the bottom (e.g.:7 cm).
- F1-B2 = 17 cm or as desired.
- F1-B3 = like F1-B2 less 2 cm (15 cm).
- Copy front and back sleeve and draw whole sleeve as in the figure.
- B2-C1 = 8.5 cm. Draw C1-L3 (Cut for the placket).

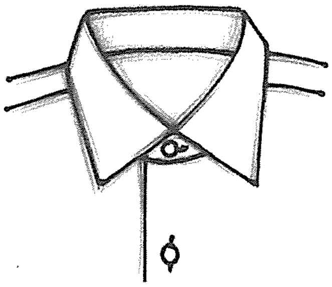
Simple cuff
- Draw a rectangle A-B-C-D with:
- A-B equal to the discarded cuff's height from the sleeve 7 cm.
- B-C equal to the wrist circumference + ease 2 cm + overlap for fastening 2 cm for part. (e.g.: Wrist 20 + 2 = 22 + 4 = 26 cm).

Double cuff
- Draw a rectangle A-B-C-D, with:
- A-B equal to the double cuff's height less 1 cm.
- B-C like a simple cuff.

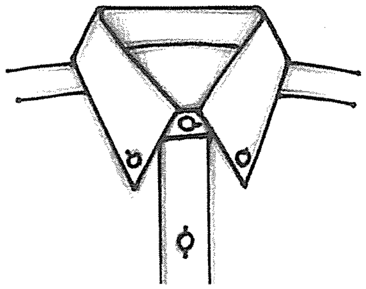
Placket
- Draw a rectangle A-B-C-D with:
- A-B equal to the placket's height + 3 cm (15 cm).
- B-C equal to the desired double of placket (2-2.5 cm).
- B-E half B-C. Draw E-F.
- B-A1 like sleeve's placket 12 cm. Draw A1-F1.

COLLARS

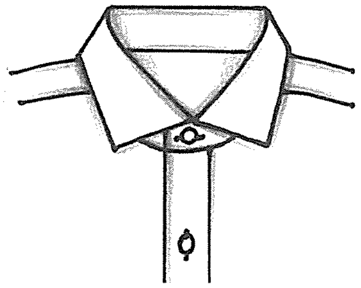
CLASSIC SHIRT COLLAR



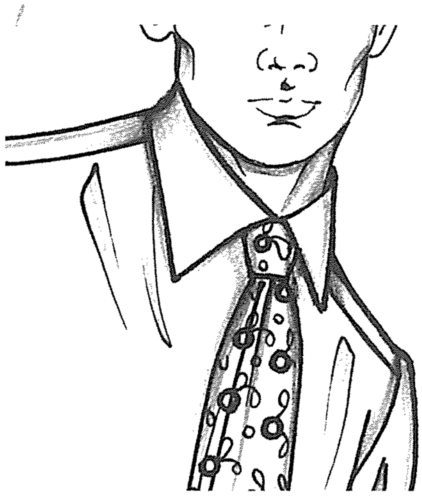
CLASSIC COLLAR



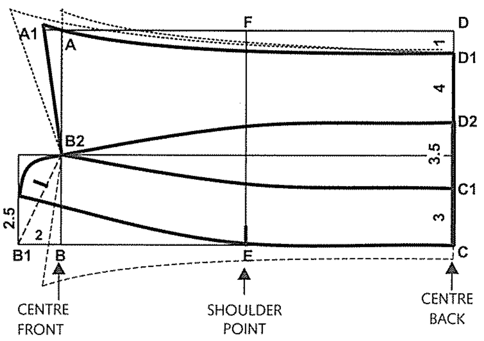
BUTTON-DOWN COLLAR



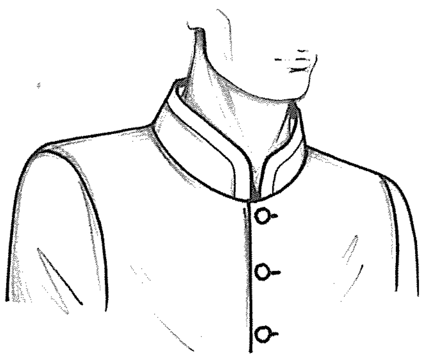
CLASSIC WINDSOR COLLAR



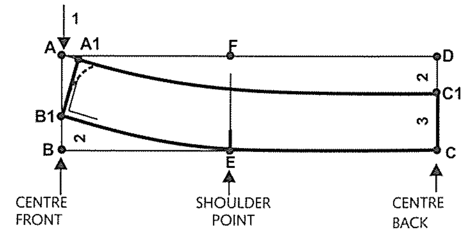
- Draw a rectangle A-B-C-D.
- A-B = Collar height + collar band + 4.5. (e.g.: 4 + 3 cm = 7 + 4.5 = 11.5 cm).
- B-C = ½ neckline like bodice Front and Back (e.g.: 21.5 cm).
- C-C1 = 3 cm.
- C1-D2 = 3.5 cm.
- D2-D1 = 4 cm.
- B-B1 = 2-2.5 cm.
- B-B2 = 4.75 cm.
- A-A1 = 3 cm. or as desired.
- Draw the guideline B2 A1.
- C-E like neckline back bodice.
- Draw E-F.
- Connect the points as in the figure.


A1
A
F
D
1
D1
4
D2
B2
3.5
C1
3
2.5
2
1
B1
B
E
C
CENTRE FRONT
SHOULDER POINT
CENTRE BACK

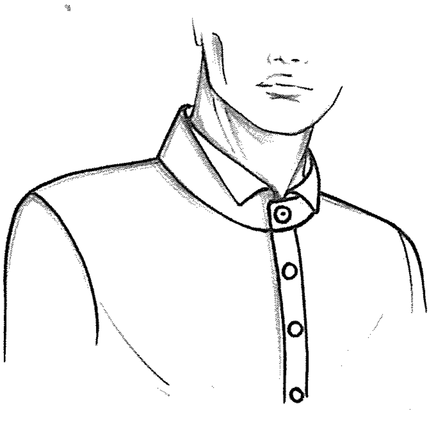
STAND-UP COLLAR



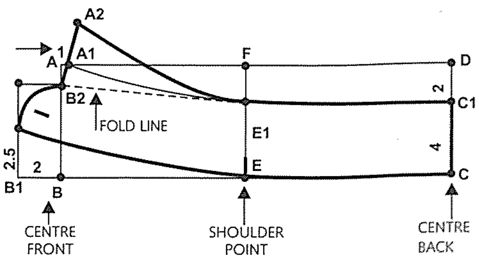
- Measure the neckline of the made base.
- Draw a rectangle A-B-C-D with:
- A-B equal to the height of the collar + 2 cm.
- B-C equal to ½ front and back base neckline + 1 cm.
- B-B1 = 2 cm.
- D-C1 = 2 cm.
- C-E measure back neckline.
- C-C1 = Collar height.
- A-A1 = 1 cm.
- Join the points with shaped lines as shown in the figure.


1
A
A1
F
D
2
C1
B1
3
2
B
E
C
CENTRE FRONT
SHOULDER POINT
CENTRE BACK

TUXEDO SHIRT COLLAR

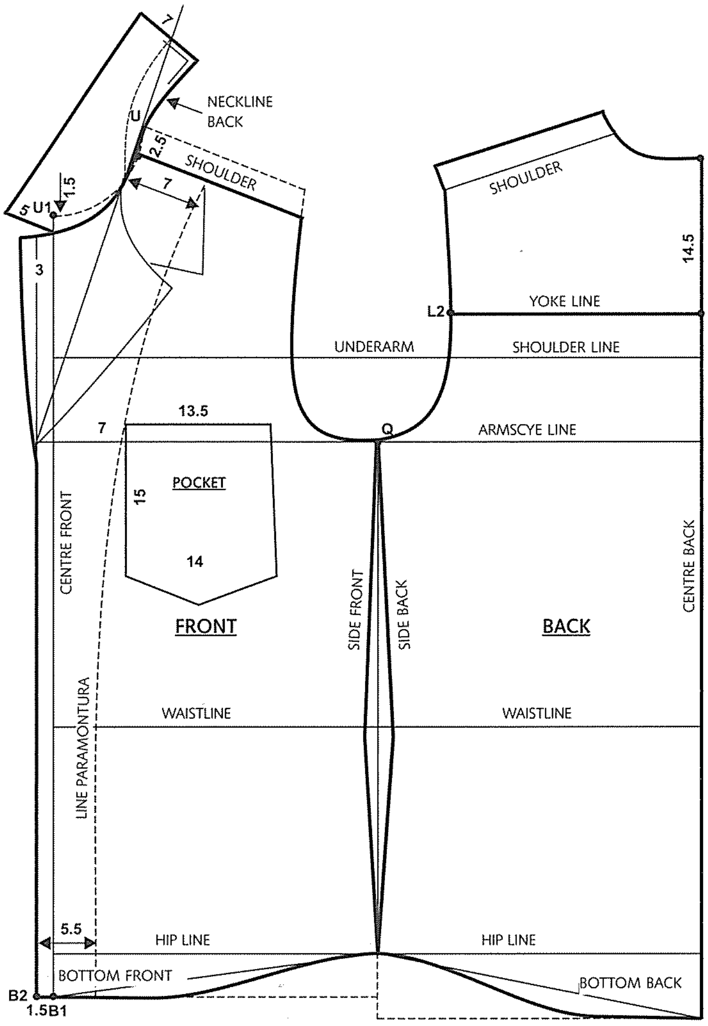


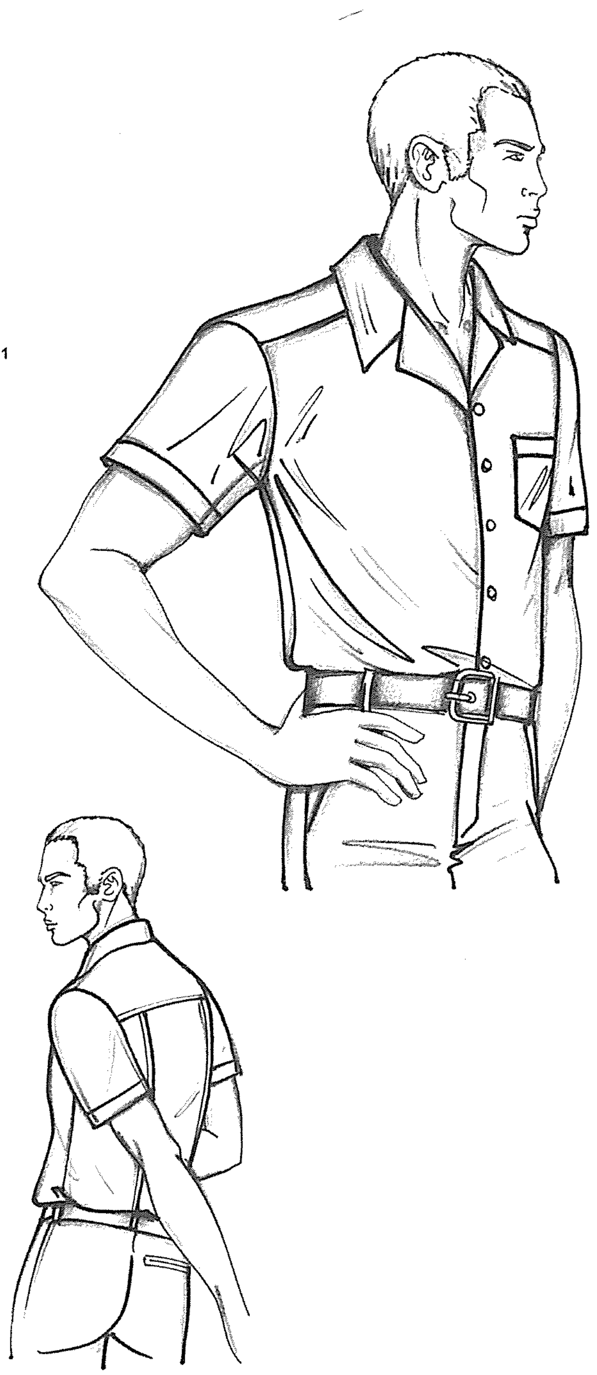
- Measure the neckline of the made base.
- Draw a rectangle A-B-C-D with:
- A-B equal to the height of the collar + 2 cm.
- B-C equal to ½ front and back base neckline + 1 cm.
- B-B1 = 2-2.5 cm.
- B-B2 = 5 cm.
- D-C1 = 2 cm.
- C-E measure back neckline.
- C-C1 Collar height.
- A-A1 = 1 cm.
- B2-A2 = Fold height (3.5-4 cm).
- Join the points with shaped lines as shown in the figure.

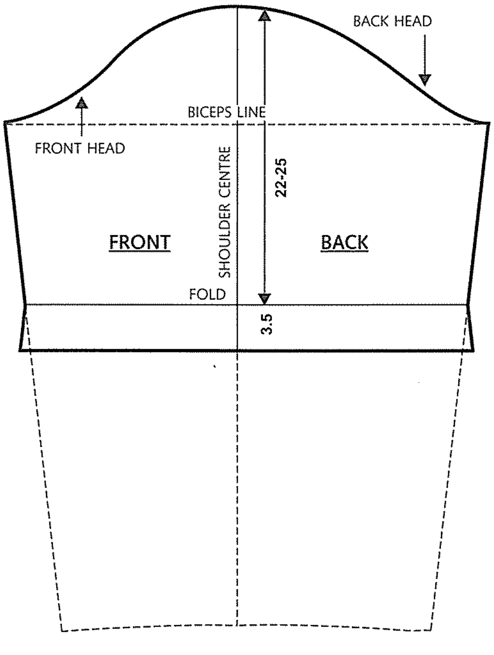

A2
1
A
A1
F
D
B2
FOLD LINE
2
C1
1
E1
4
2.5
2
E
C
B1
B
CENTRE FRONT
SHOULDER POINT
CENTRE BACK

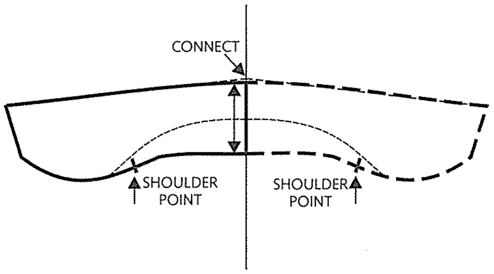
SHORT-SLEEVED SHIRT

AND OPEN COLLAR


7
NECKLINE BACK
U
2.5
SHOULDER
7
5
U1
1.5
3
SHOULDER
D
14.5
L2
YOKE LINE
D1
UNDERARM
SHOULDER LINE
13.5
7
Q
ARMSCYE LINE
15
POCKET
14
CENTRE FRONT
FRONT
SIDE FRONT
SIDE BACK
BACK
CENTRE BACK
LINE PARAMONTURA
WAISTLINE
WAISTLINE
5.5
HIP LINE
HIP LINE
BOTTOM FRONT
BOTTOM BACK
B2
1.5B1

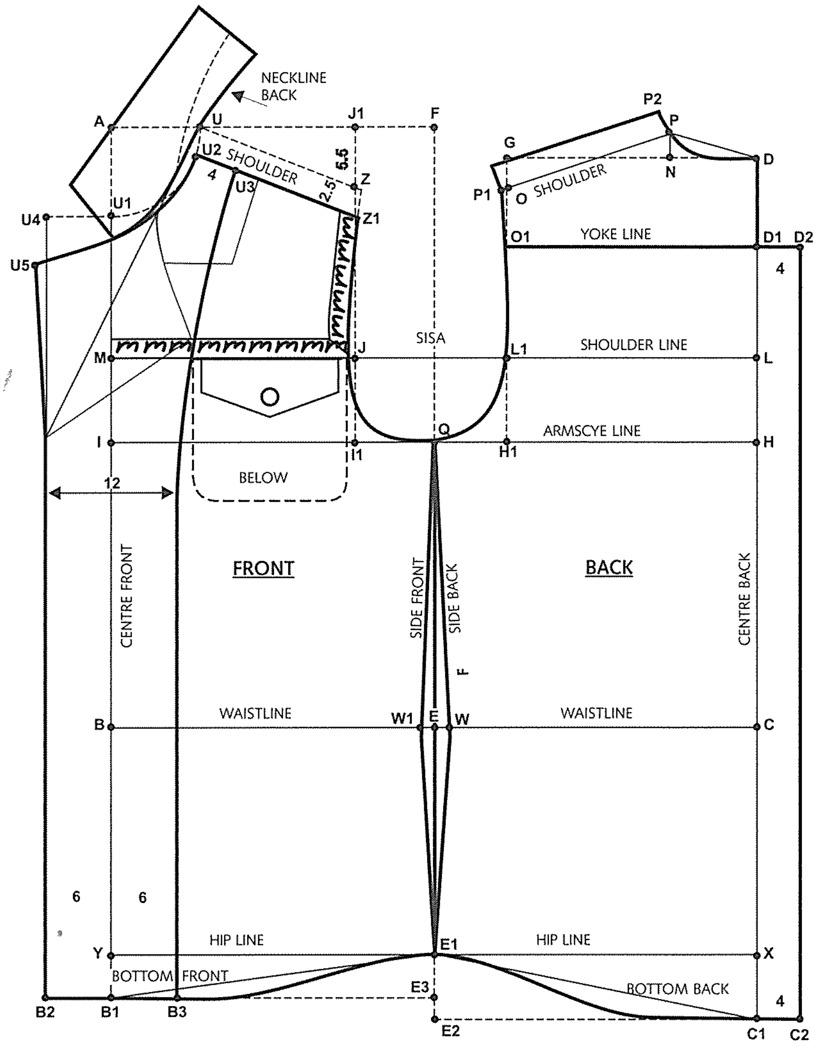


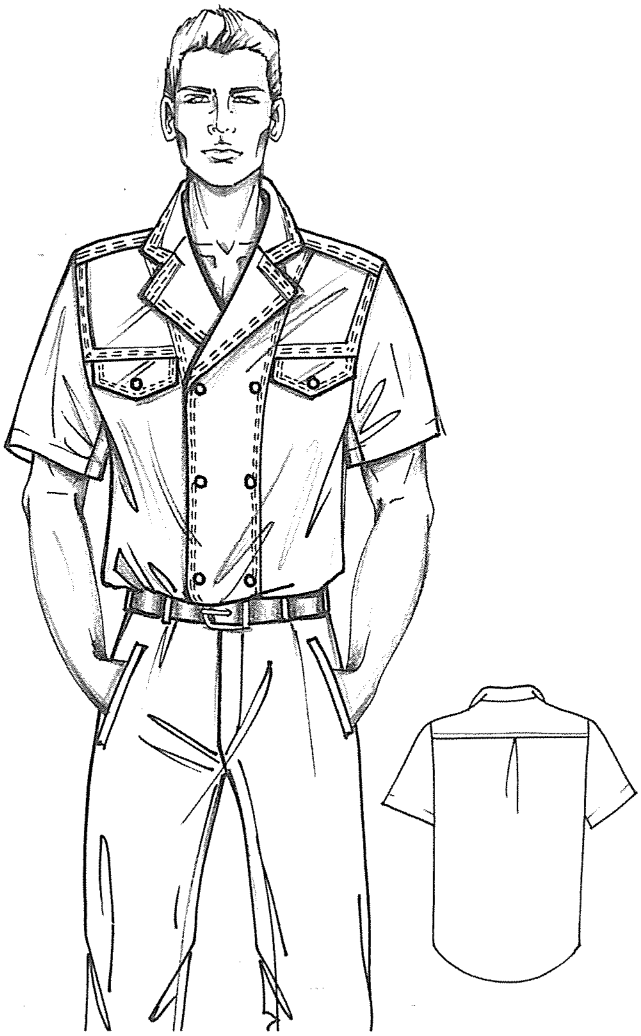

BACK HEAD
BICEPS LINE
FRONT HEAD
SHOULDER CENTRE
22-25
FRONT
BACK
FOLD
3.5


CONNECT
SHOULDER POINT
SHOULDER POINT

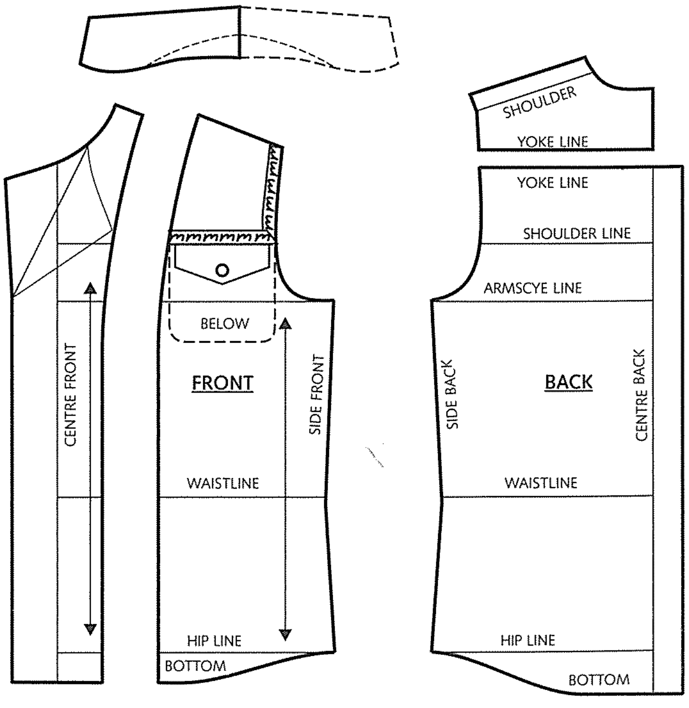
NECK

SHIRT WITH FRONT SEAM

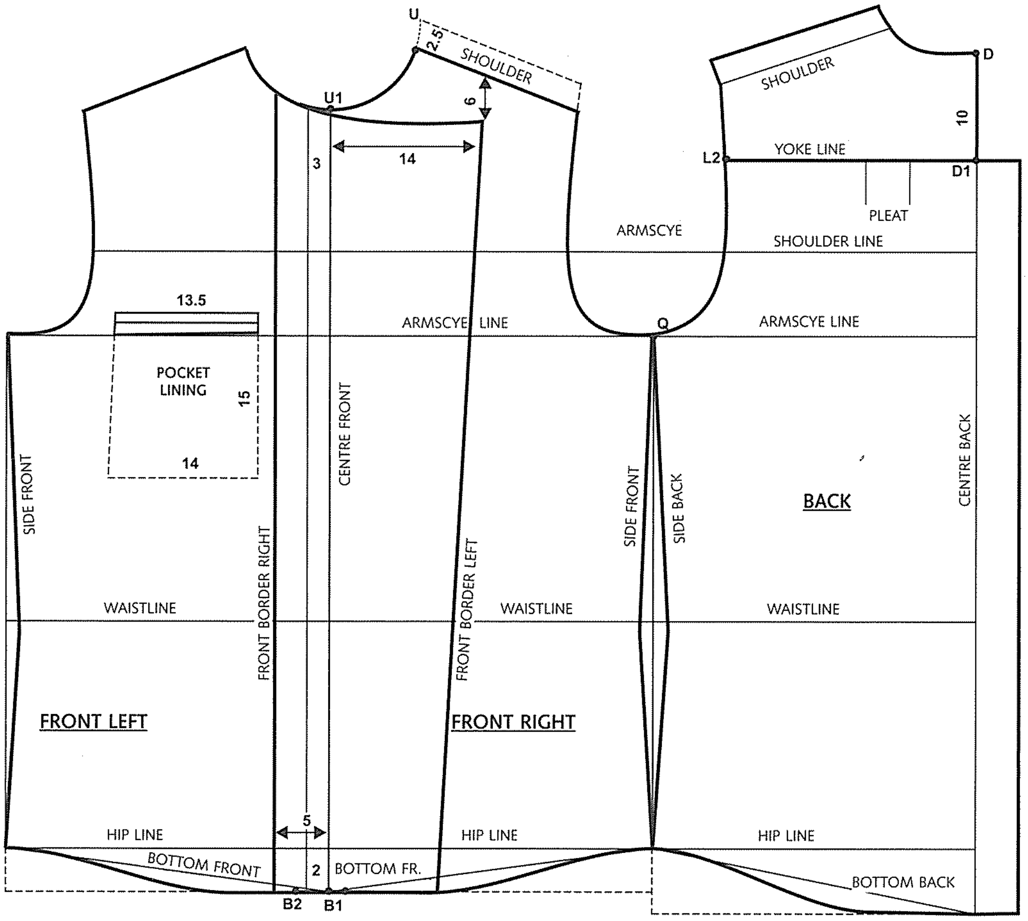

NECKLINE BACK
A
U
J1
F
P2
P
G
N
D
U2
SHOULDER
6.5
2.5
Z
4
U3
Z1
P1
O
SHOULDER
U4
U1
O1
YOKE LINE
D1
D2
4
U5
SISA
M
J
L1
SHOULDER LINE
L
Q
I
I1
H1
ARMSCYE LINE
H
BELOW
12
CENTRE FRONT
FRONT
SIDE FRONT
SIDE BACK
F
BACK
CENTRE BACK
B
WAISTLINE
W1
E
W
WAISTLINE
C
6
6
Y
HIP LINE
E1
HIP LINE
X
BOTTOM FRONT
E3
BOTTOM BACK
4
B2
B1
B3
E2
C1
C2

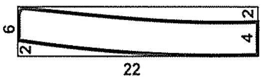


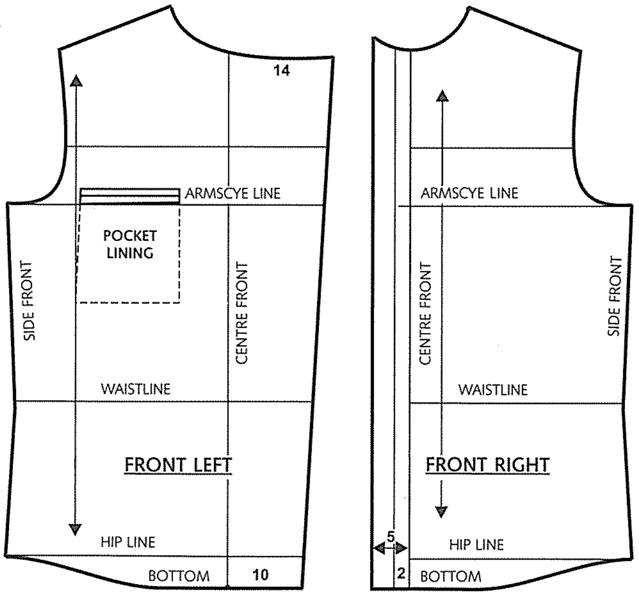
- Draw the basic shirt pattern.
- Draw the front and rear yoke line O1-D1 to the desired height, as shown in the figure.
- Draw the extension of the centre back for the central fold D2-C2.
- Draw the extension of the centre front for the closure overlap U1-U4.
- Draw the neckline line U2-U5.
- Draw the front cut line U3-B3.
- Copy the yoke, seam and bodice pattern parts onto another sheet of paper, adding the reference marks and the straight of grain.

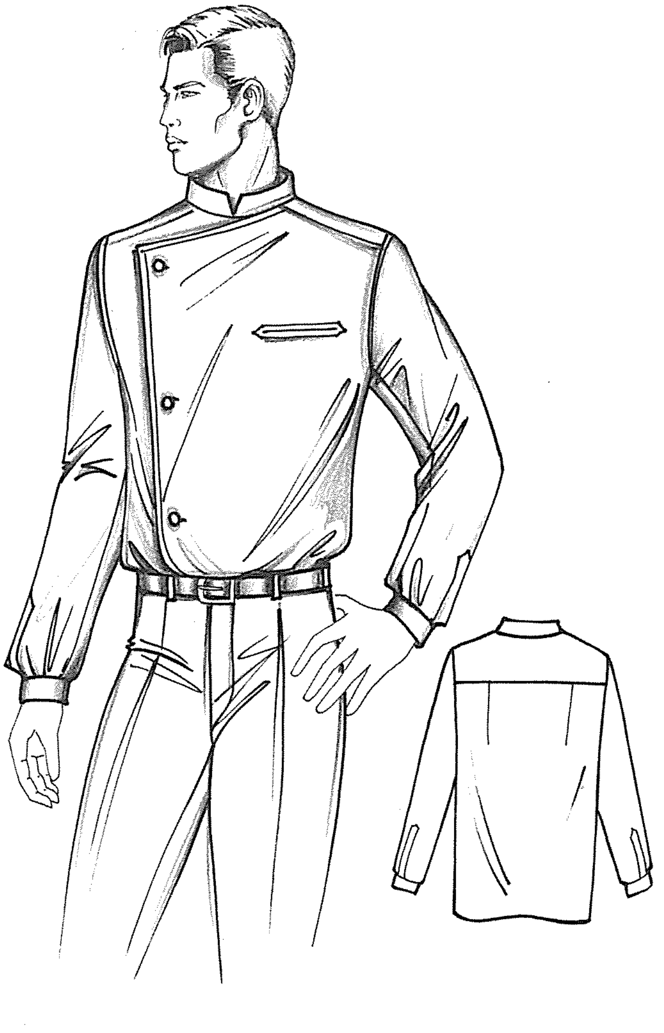

SHOULDER
YOKE LINE
YOKE LINE
SHOULDER LINE
ARMSCYE LINE
CENTRE FRONT
BELOW
FRONT
SIDE FRONT
SIDE BACK
BACK
CENTRE BACK
WAISTLINE
WAISTLINE
HIP LINE
BOTTOM
HIP LINE
BOTTOM

ASYMMETRICAL SHIRT


U
2.5
SHOULDER
U1
6
14
3
ARMSCYE
SHOULDER LINE
13.5
ARMSCYE LINE
ARMSCYE LINE
Q
POCKET LINING
15
14
SIDE FRONT
CENTRE FRONT
FRONT BORDER RIGHT
FRONT BORDER LEFT
SIDE FRONT
SIDE BACK
BACK
CENTRE BACK
WAISTLINE
WAISTLINE
WAISTLINE
FRONT LEFT
FRONT RIGHT
HIP LINE
HIP LINE
HIP LINE
5
BOTTOM FRONT
2
BOTTOM FR.
BOTTOM BACK
B2
B1
SHOULDER
D
10
YOKE LINE
L2
D1
PLEAT

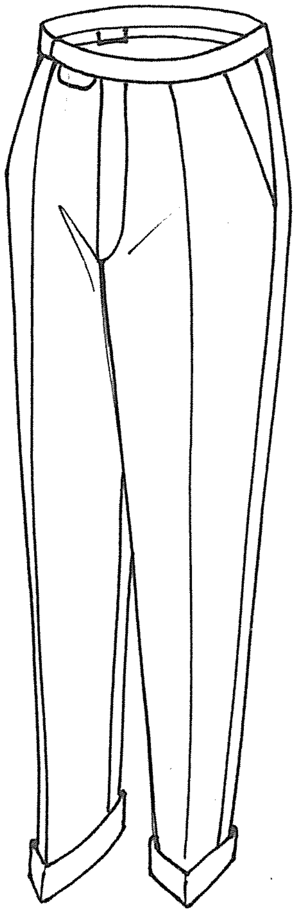



14
ARMSCYE LINE
POCKET LINING
SIDE FRONT
CENTRE FRONT
WAISTLINE
FRONT LEFT
HIP LINE
BOTTOM
10
ARMSCYE LINE
CENTRE FRONT
SIDE FRONT
WAISTLINE
FRONT RIGHT
5
HIP LINE
2
BOTTOM



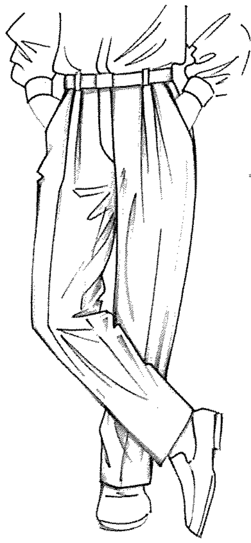
TROUSERS

Men's trousers have a different shape from women's, especially in the inseam area, for obvious structural reasons, as well as for reasons of style and aesthetics. However, jeans and sports pants are considered unisex.
The inseam level is a fundamental element in the construction of men's pants.
It must not be too high so as not to offend, nor too low so as not to interfere with movement, so therefore it is important to measure it carefully and establish it with precision.
But most of the time, to take this measurement precisely is not easy because there are various problems involved, due to the reserve of the tailor (all the more so, if she is a woman), and that of the customer, who may feel embarrassed, especially if he is not in a rapport of confidence.
To overcome this drawback and to achieve a basic shaping that works even for industrial clothes manufacturing, the differentiation of the inseam between left and right has been made on the basis of calculations and trials carried out on individuals with an average shape.
For subjects who have a different shape, it is necessary to make proper adjustments.
Men's pant's styles are usually more classic and less showy than female ones: in terms of line, colour, and fabric, but they are technically more complex and almost always lined and reinforced with panels.

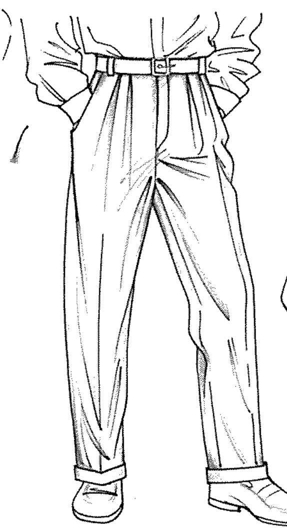


CLASSIC TROUSERS WITH TURN-UPS

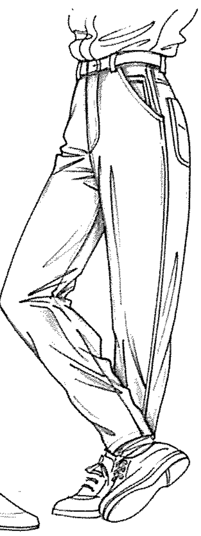
MOST WIDELY USED MEN'S TROUSER STYLES



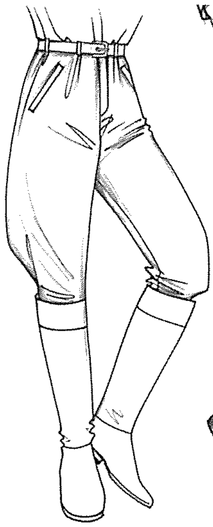
CLASSIC TROUSERS



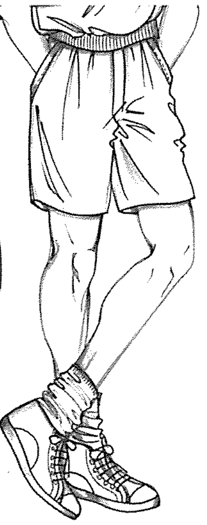
TROUSERS WITH TURN-UPS



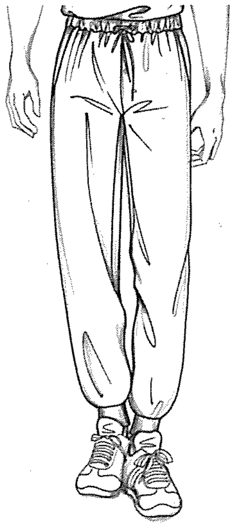
TROUSER JEANS



JODHPUR PANTS

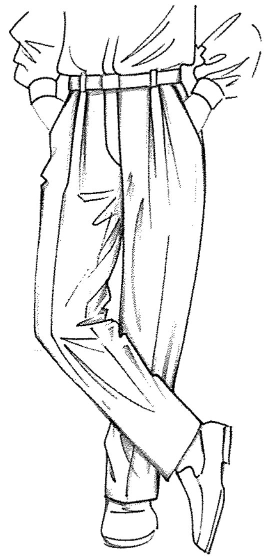


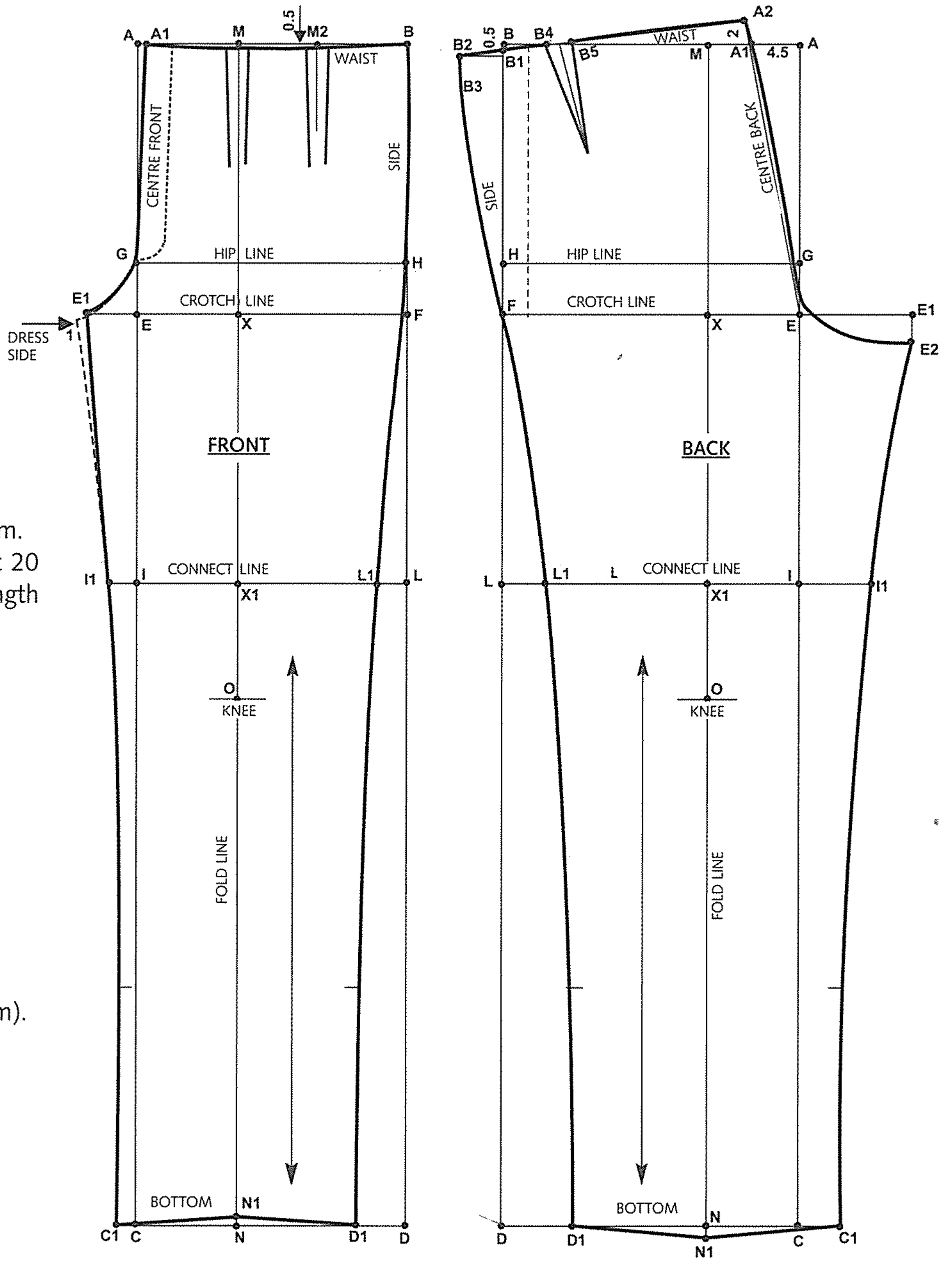
SHORT TROUSERS



TRACKSUIT BOTTOMS

BASIC MEN'S TROUSER BLOCK




A
A1
M
0.5
M2
B
WAIST
CENTRE FRONT
SIDE
G
HIP LINE
H
E1
CROTCH LINE
F
E
X
DRESS SIDE
1
FRONT
I1
I
CONNECT LINE
L1
L
X1
O
KNEE
FOLD LINE
BOTTOM
N1
C1
C
N
D1
D
B2
0.5
B
B4
B1
B5
WAIST
2
A2
M
A1
4.5
A
B3
SIDE
CENTRE BACK
H
HIP LINE
G
F
CROTCH LINE
X
E
E1
E2
BACK
L
L1
L
CONNECT LINE
I
I1
X1
O
KNEE
FOLD LINE
BOTTOM
N
D
D1
N1
C
C1

Measurements: Hips circumf. 100 cm. - Waist circumf. 84 cm. - Hip height 20 cm. - Body rise 24 cm. - Trouser length 105 cm.

Front

- Draw a rectangle A-B-C-D, with A-B equal to ¼ Hips circumf. (e.g.: 100: 4 = 25 cm) and A-C equal to the total trousers length (e.g.: 105 cm).*
- A-E Body rise measure (24 cm).
- B-F like A-E. Draw E-F.
- A-G Hip height measure (20 cm).
- Draw G-H (HIP).
- E-E1 = $^{1}/_{5}$ of E-F (e.g.: 25: 5 = 5 cm).
- E-I like A-E.
- Draw I-L.
- Point X = half of E1-F.
- Draw M-N intersecting at point X and write FOLD LINE and STRAIGHT GRAIN.
- M-O = Knee height (e.g.: 60 cm).
- M-M2 = 6 cm.
- Draw the dart or the pleat with necessary width and depth.
- X1-L1 = 12.5 cm.
- X1-I1 like X1-L1 (THIGH).
- N-N1 = 1.5 cm.
- N-C1 = 11 cm (as desired).
- N-D1 like N-C1.
- Draw C1-N1-D1. - (BOTTOM).
- Draw E1-G-A1 with a curved line.
- Draw E1-I1-C1 accordingly.
- Draw B-A1 accordingly and write WAIST.
- Draw B-H-L1-D1 accordingly.

Back

- Draw a rectangle A-B-C-D, with:
- A-B equal to ¼ Hips circumf. + 2 (e.g.: 100: 4 = 25 + 2 = 27 cm).
- A-C equal to the total trousers length (e.g.: 105 cm).
- A-E Body rise measure (24 cm).
- B-F like A-E. Draw E-F.
- A-G Hip height measure (20 cm).
- Draw G-H (HIP).
- E-E1 = $^{1}/_{3}$ di E-F + 1.5 cm (e.g.: 27: 3 = 9 + 1.5 = 10.5 cm).
- E1-E2 = 2 cm.
- E-I like A-E.
- Draw I-L.
- Point X = half of E1-F.
- Draw M-N intersecting at point X and write FOLD LINE.
- M-O = Knee height (e.g.: 60 cm).
- A-A1 = 4.5 cm.
- A1-A2 = 2-3.5 cm.
- B-B1 = 0.5 cm.
- Draw A2-B3 passing through B1, with measure equal to A-B (WAIST)
- B3-B4 = $^{1}/_{3}$ di A2-B3 (9 cm).
- Dart with necessary width and depth.
- X1-L1 = 14 cm.
- X1-I1 like X1-L1 (THIGH).
- N-C = 12 cm.
- N-D = 12 cm.
- N-N1 = 1.5 cm.
- Draw C-N1-D (BOTTOM).
- Draw E2-E-A2 (CENTRE BACK).
- Draw E2-I1-C1 (INSEAM).
- Draw B3-F-L1-D (SIDE).

ALTERATION OF THE FRONT

DRESSING "LEFT" OR "RIGHT"

The *side one* dresses on refers to the extra material provided to a part of the front of men's trousers to accomodate the male anatomy.

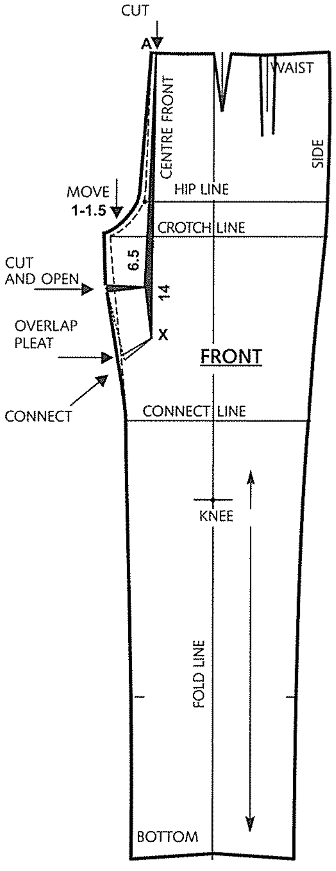
The amount varies, depending on the fullness of the trouser inseam.

In fact, if the trousers are tight, greater ease is required, as the back obliges the front to follow the body's contours and to highlight the differences in shape.

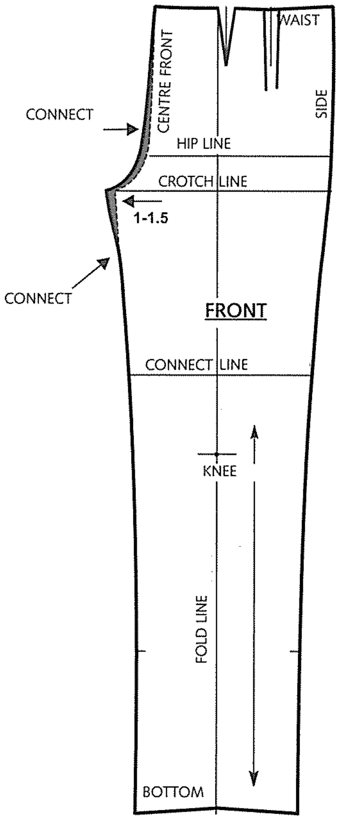
If the inseam is wide, instead, a minimal difference may be sufficient, and in some cases, may not even be necessary, especially in an industrial manufacturing context.

In tight-fitting trousers and those made to measure with a tight inseam, dressing left or right requires an ease ranging from 1–1.5 cm.

This measurement is not a proportional entity, nor can it be specified, also due to the obvious fact that the age and the virility of the person contributes to the effect.


CUT
A
WAIST
CENTRE FRONT
SIDE
MOVE
1-1.5
HIP LINE
CROTCH LINE
CUT
AND OPEN
6.5
14
OVERLAP
PLEAT
X
FRONT
CONNECT
CONNECT LINE
KNEE
FOLD LINE
BOTTOM

1° SYSTEM


WAIST
CENTRE FRONT
SIDE
CONNECT
HIP LINE
CROTCH LINE
1-1.5
CONNECT
FRONT
CONNECT LINE
KNEE
FOLD LINE
BOTTOM

2° SYSTEM

THE TECHNIQUE OF THE DRESSING SIDE

There are several ways to carry out this modification on the basic pattern. There are two methods that are most commonly used:

The first system is the more common, and, as shown in the figure, three slashes are made in the pattern: one vertical slash parallel to the centre front; one horizontal slash at 6.5 cm from the inseam, and one slash at 14 cm from the inseam.

Cut along these lines and create fullness pivoting the two pattern pieces on the fulcra A and X until reaching the desired measurement. Then redraw a smooth outline of the pattern.

Second system

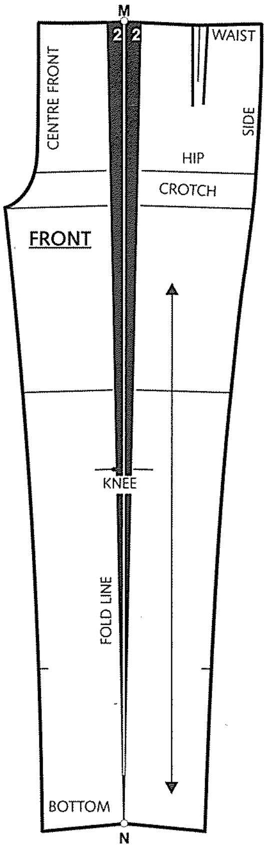
This system is much simpler, though not as precise as the one above. It can be achieved by broadening the parallel area between the centre front and the inseam, thus acquiring the centimetres needed for the dress side. Then join the lines under the leg.

Or you can apply the increase by drawing the area freehand or with the help of a French curve.

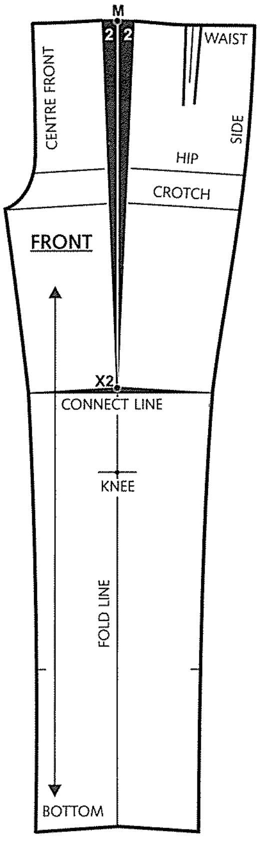
APPLICATION OF THE CENTRE CREASE LINE

INTRODUCTION

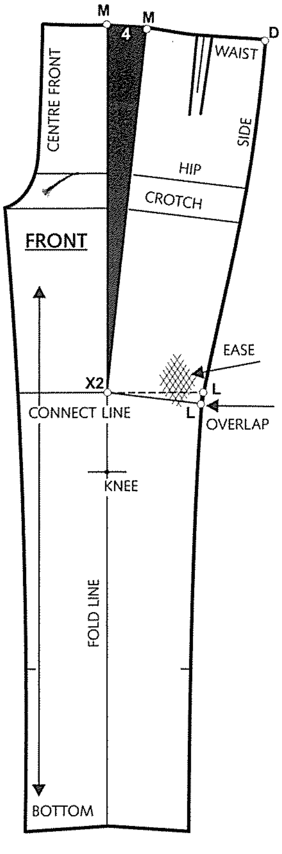
The function of the centre crease of the trouser front is not only aesthetic, but may become a means for improving the wearing comfort. In fact, the centre fold justifies greater ease at the knee thanks to the room created down the front of the leg.
There are three procedures for making the crease, the first of which is the most common and best corresponds to the values illustrated; the second is designed to maintain the fullness at the knee, and the third is recommended for big men's trousers, as it helps to keep the front in balance.
For this crease we cannot speak of proportions, but it is important that it be closed and well-composed, even if it may be advisable to minimize it for a portly subject and accentuate it for a small-waisted subject.


M
2
2
WAIST
CENTRE FRONT
SIDE
HIP
CROTCH
FRONT
KNEE
FOLD LINE
BOTTOM
N

1st PROCEDURE


M
2
2
WAIST
CENTRE FRONT
SIDE
HIP
CROTCH
FRONT
X2
CONNECT LINE
KNEE
FOLD LINE
BOTTOM

2nd PROCEDURE


M
M
4
D
WAIST
CENTRE FRONT
SIDE
HIP
CROTCH
FRONT
EASE
X2
L
L
CONNECT LINE
OVERLAP
KNEE
FOLD LINE
BOTTOM

3rd PROCEDURE

EXECUTION TECHNIQUE

First procedure

- Draw the front of the trousers with desired measures and ease.
- Slash along the M-N fold line.
- Open 2 cm on one side and 2 cm on the other.

Second procedure

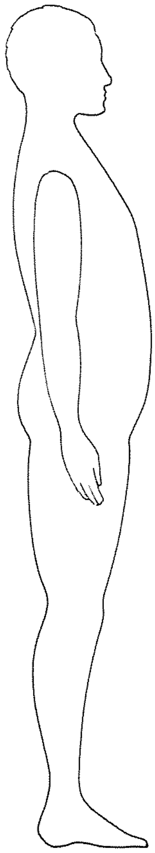
- Draw the front of the trousers.
- Slash along the fold line to the point X2.
- Open 2 cm on one side and 2 cm on the other.

Third procedure

- Draw the front of the trousers.
- Slash along the fold line to the point X2.
- Slash along the L-X2 line.
- Pivot the M–D–L part of the pattern 4 cm with X2 as the fulcrum, overlapping it on point L.
- During the assembly, use an iron to ease the outer part of the side at knee-level.

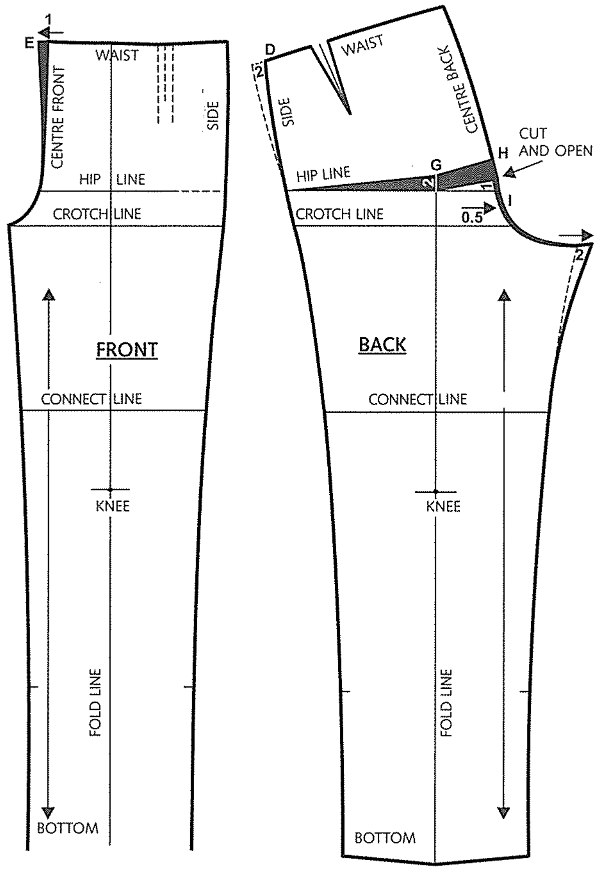
CORRECTION OF DEFECTS

FORWARD PELVIC TILT

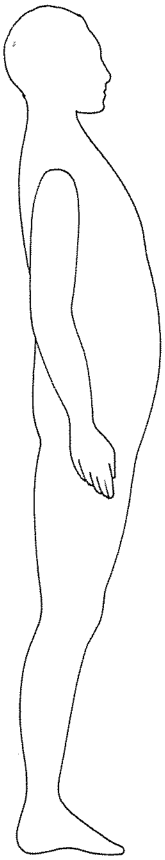


This conformation is quite difficult to work with as it initially arises due to the stiffening or backward movement of the leg from the ankle on up, so that the pelvis is forced to tip forward to reestablish equilibrium.

- Point E increase by 1 cm.
- Point G opening 2 cm.
- Point H consequent opening.
- Point I increase by 0.5 cm.
- Point D reduce by 2 cm.
- Inseam – increase by 2 cm.

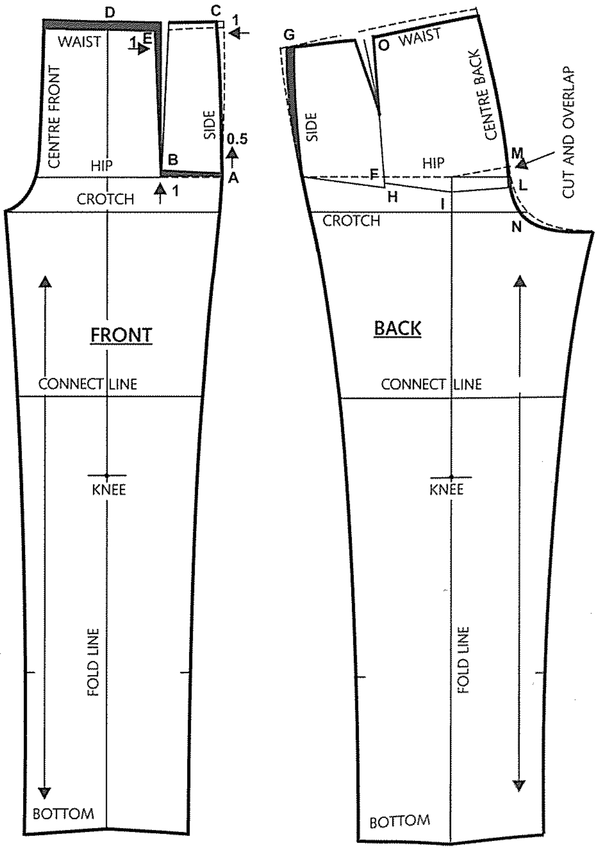

1
E
WAIST
CENTRE FRONT
SIDE
HIP LINE
CROTCH LINE
FRONT
CONNECT LINE
KNEE
FOLD LINE
BOTTOM
D
2
WAIST
SIDE
CENTRE BACK
CUT AND OPEN
H
G
2
1
HIP LINE
CROTCH LINE
0.5
I
2
BACK
CONNECT LINE
KNEE
FOLD LINE
BOTTOM

BACK PELVIC TILT



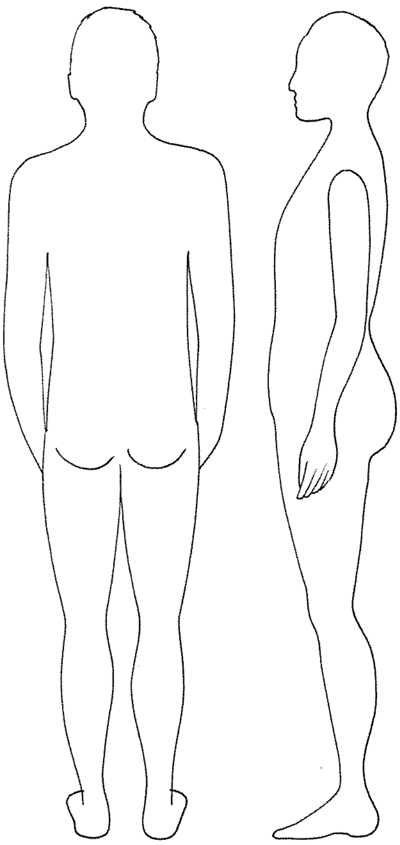
This conformation is typical of the overweight who, to offset their weight assume a forward position with their hips.

- Point A extend 0.5 cm.
- Point B extend 1 cm.
- Point C discard 1 cm.
- Point D extend 1 cm.
- Point E increase 1 cm.
- Point F overlap 2 cm.
- Point G increase 1 cm.
- Point H overlap 1.5 cm.
- Point I overlap 2 cm.
- Point L overlap.
- Point N reduce by 0.5 cm.
- Point O lower 0.5 cm.


D
C
1
WAIST
1
E
CENTRE FRONT
SIDE
0.5
HIP
B
A
CROTCH
1
FRONT
CONNECT LINE
KNEE
FOLD LINE
BOTTOM
G
O
WAIST
SIDE
CENTRE BACK
CUT AND OVERLAP
M
F
HIP
H
L
I
CROTCH
N
BACK
CONNECT LINE
KNEE
FOLD LINE
BOTTOM

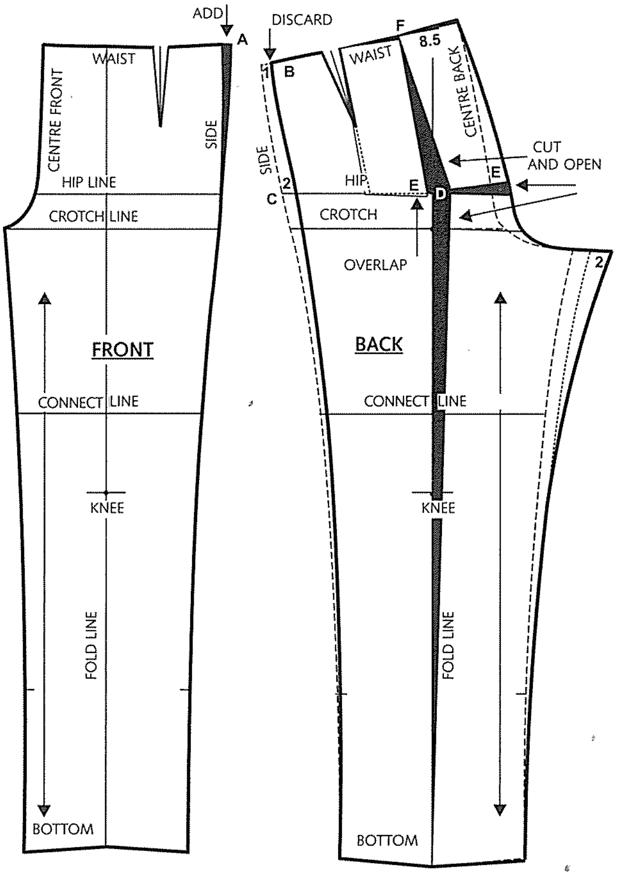
CORRECTION OF DEFECTS

NARROW HIPS AND PROTRUDING BOTTOM

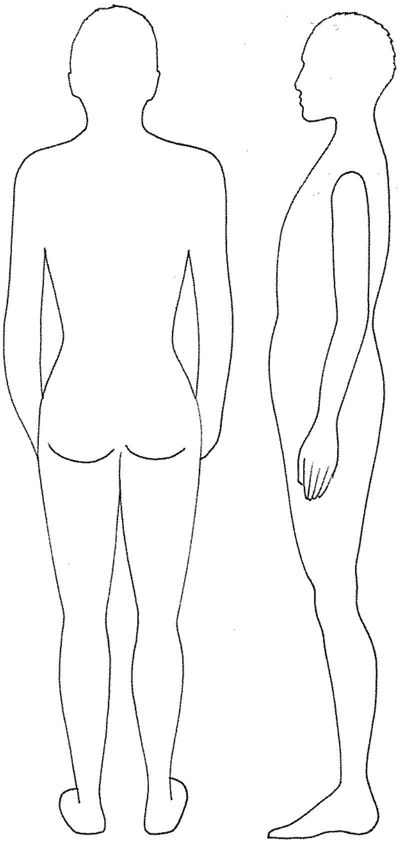


Defects
- Narrow hips 1 cm.
- Protruding bottom 2 cm.

Correction
- Point A increase by 1 cm.
- Point B decrease by 1 cm.
- Point C decrease by 2 cm.
- Point D increase by 2 cm.
- Point E consequent shifts.
- Point F extend 0.5 cm.
- Increase the tip of the inseam by 2 cm.

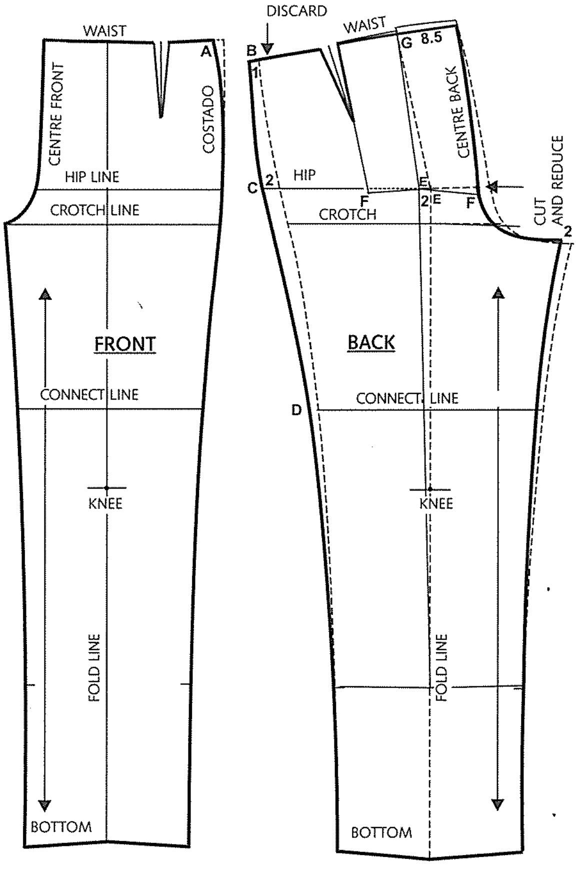

ADD
A
WAIST
CENTRE FRONT
SIDE
HIP LINE
CROTCH LINE
FRONT
CONNECT LINE
KNEE
FOLD LINE
BOTTOM
DISCARD
F
8.5
B
WAIST
CENTRE BACK
SIDE
2
C
HIP
E
D
CROTCH
CUT
AND OPEN
E
OVERLAP
2
BACK
CONNECT LINE
KNEE
FOLD LINE
BOTTOM

WIDE HIPS AND FLAT BOTTOM

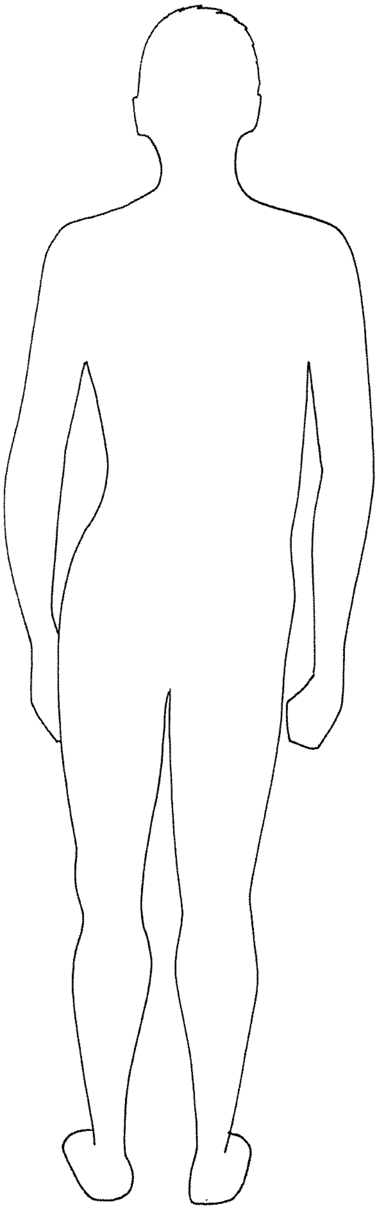


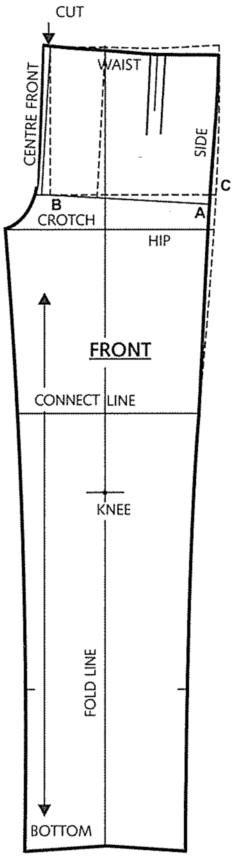
Defects
- Wide hips 1 cm.
- Flat bottom 2 cm.

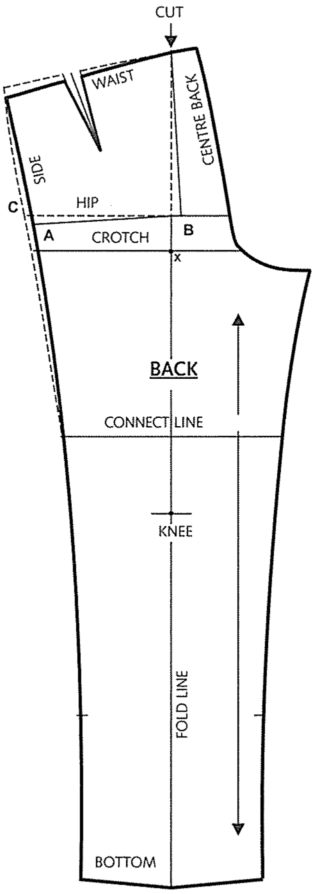
Correction
- Point A decrease 1 cm.
- Point B increase 1 cm.
- Point C increase 2 cm.
- Point D increase 1 cm.
- Point E overlap 2 cm.
- Point F overlap.
- Point G drop 0.5 cm.

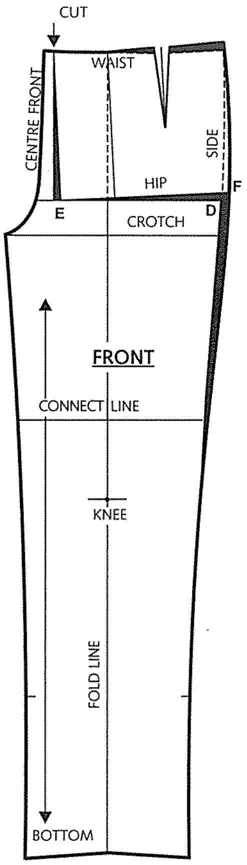

WAIST
A
CENTRE FRONT
COSTADO
HIP LINE
CROTCH LINE
FRONT
CONNECT LINE
KNEE
FOLD LINE
BOTTOM
DISCARD
B
1
WAIST
G 8.5
CENTRE BACK
C
2
HIP
F
CROTCH
E
2
E
F
CUT
AND REDUCE
2
BACK
D
CONNECT LINE
KNEE
FOLD LINE
BOTTOM

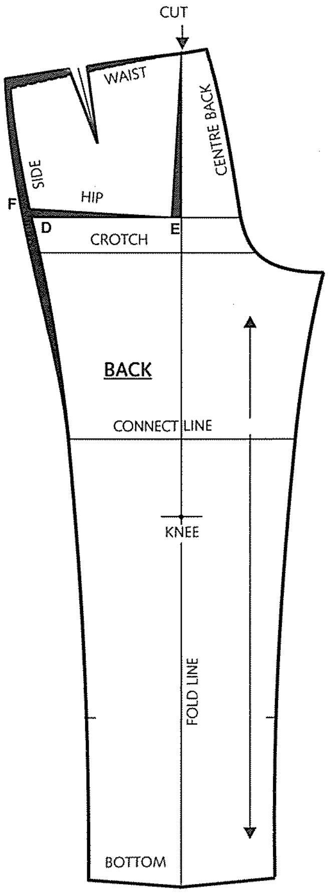
ASYMMETRICAL HIPS




CUT
WAIST
CENTRE FRONT
SIDE
C
B
CROTCH
A
HIP
FRONT
CONNECT LINE
KNEE
FOLD LINE
BOTTOM


CUT
WAIST
CENTRE BACK
SIDE
HIP
C
B
A
CROTCH
x
BACK
CONNECT LINE
KNEE
FOLD LINE
BOTTOM


CUT
WAIST
CENTRE FRONT
SIDE
HIP
F
E
CROTCH
D
FRONT
CONNECT LINE
KNEE
FOLD LINE
BOTTOM


CUT
WAIST
CENTRE BACK
SIDE
HIP
F
D
CROTCH
E
BACK
CONNECT LINE
KNEE
FOLD LINE
BOTTOM

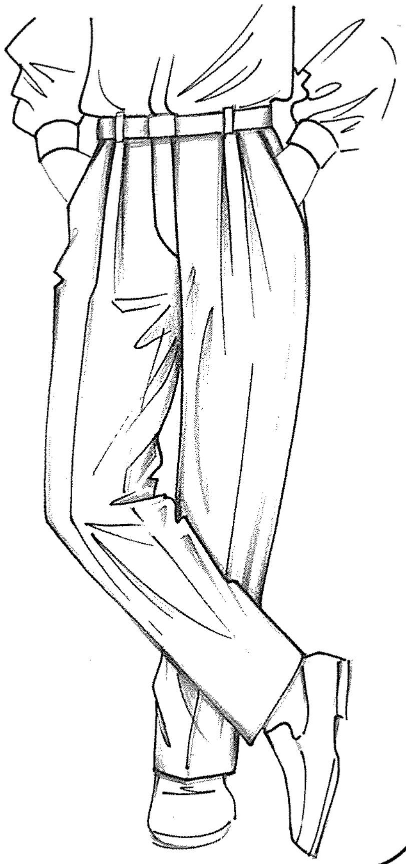
Uneven hips show one side higher and the other side lower in equal measure, so that you must lower the top on the low side and raise it on the high side.

Low side
- Point A overlaps 1 cm above point C.
- Point B overlap.

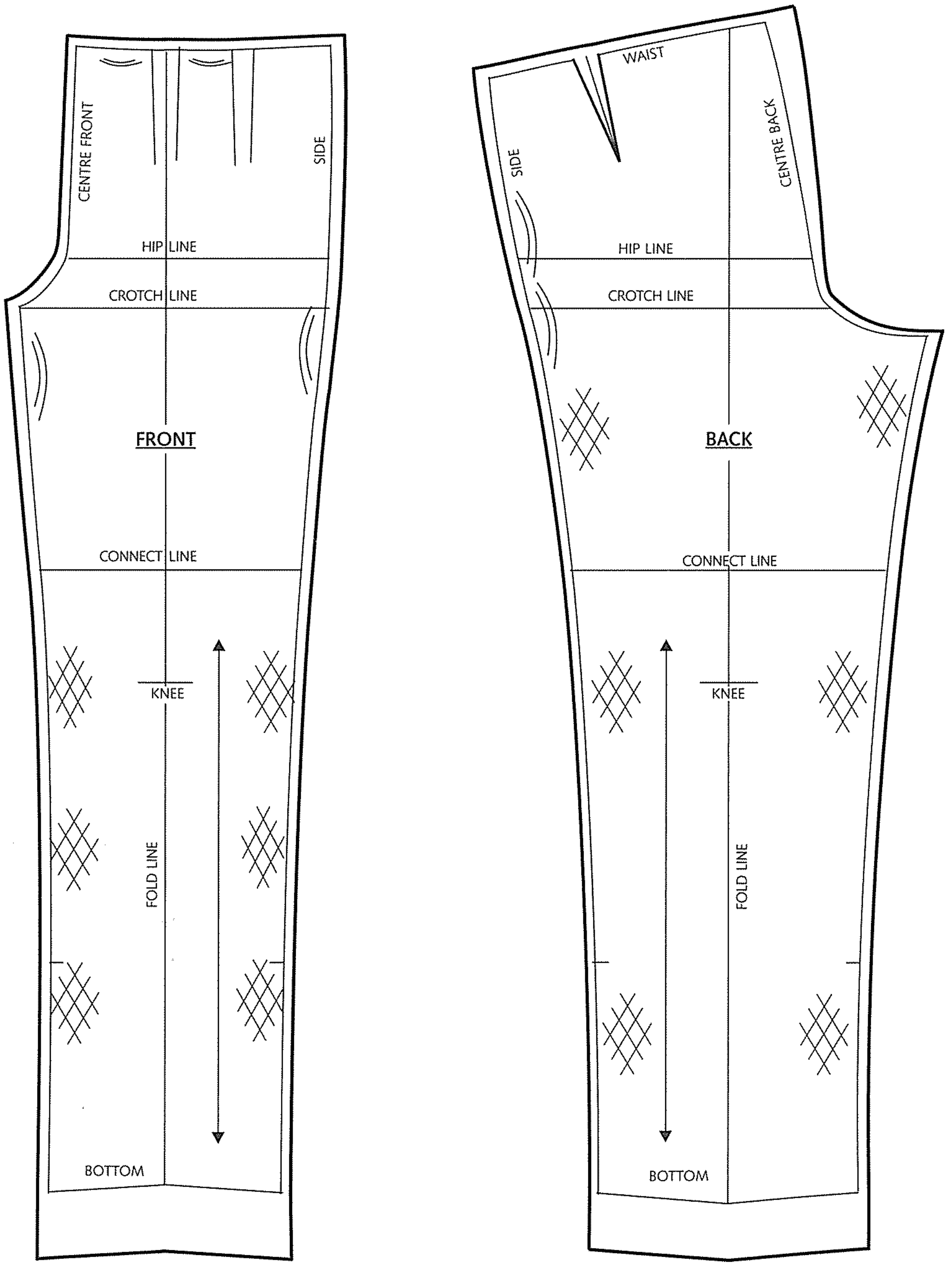
High side
- Point D opening of 1 cm.
- Point E consequent opening.

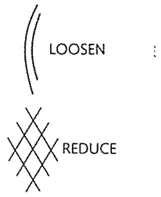
SEAM ALLOWANCES

AND MARKINGS FOR PRESSING

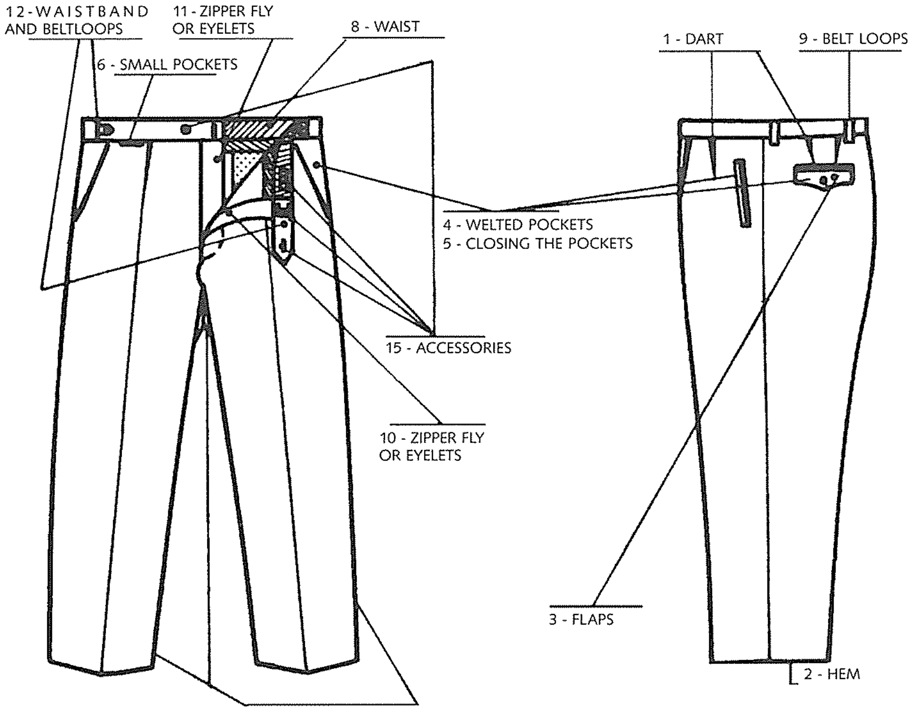


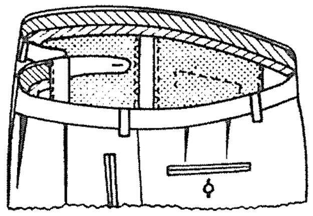
This graphic shows the indications concerning the use of the pressing iron for giving the right shape to the fabric.
The seam allowances have various widths depending on their position, and must remain parallel to the pattern lines.


CENTRE FRONT
SIDE
HIP LINE
CROTCH LINE
FRONT
CONNECT LINE
KNEE
FOLD LINE
BOTTOM
WAIST
SIDE
CENTRE BACK
HIP LINE
CROTCH LINE
BACK
CONNECT LINE
KNEE
FOLD LINE
BOTTOM

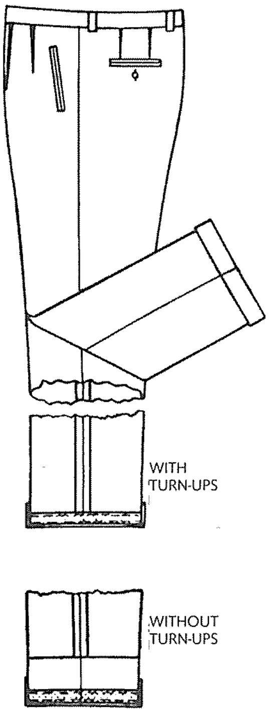

LOOSEN
REDUCE

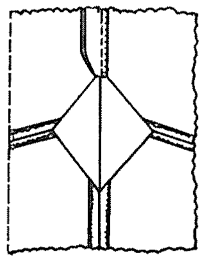
WORK PLAN



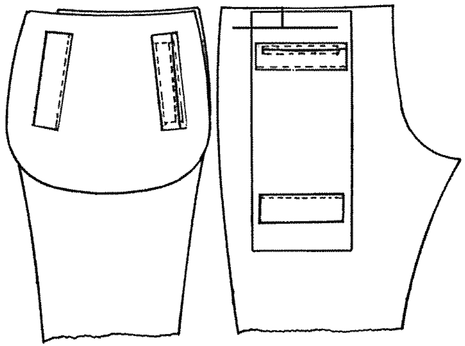


WAISTBAND





CROTCH LINER

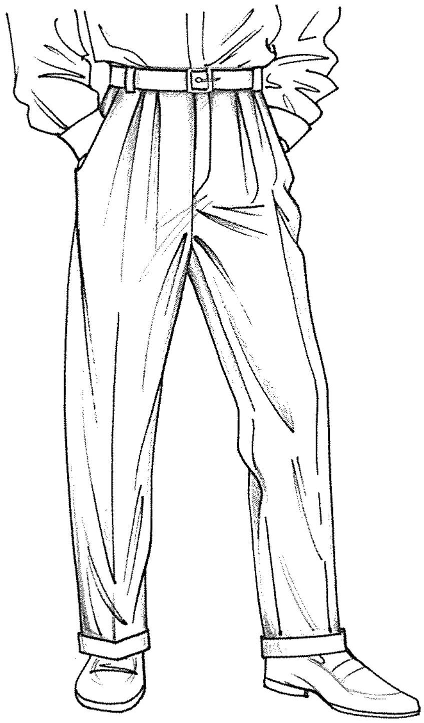


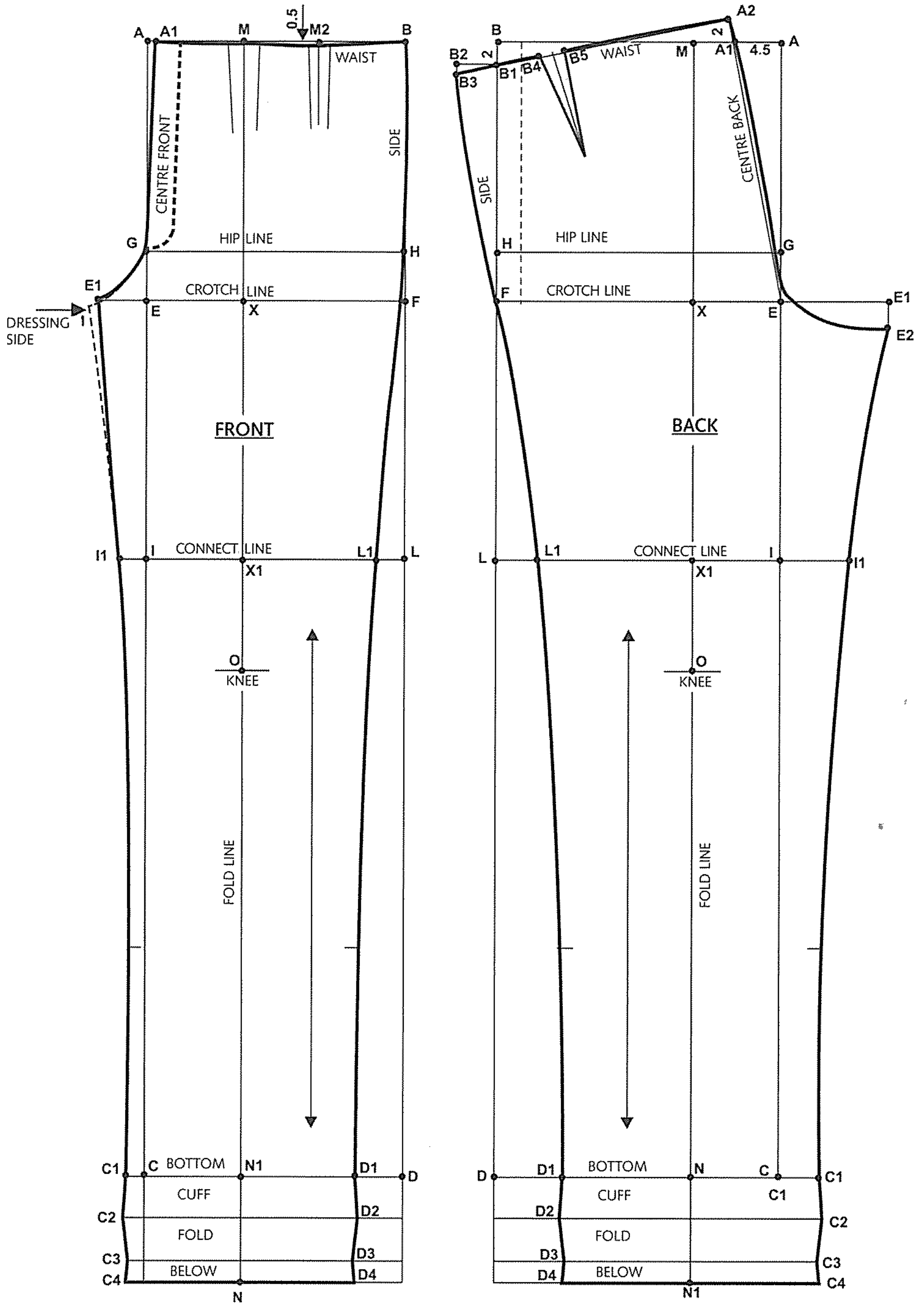
POCKETS

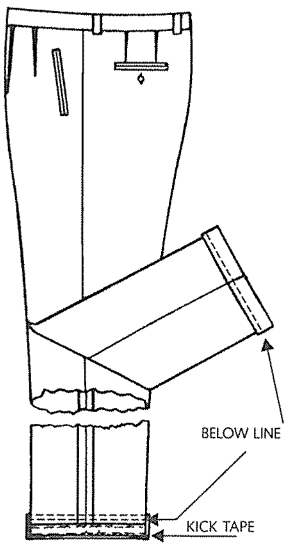
KICK TAPE

1) Darts: - Sew open darts on the front parts - Sew closed darts on the front parts - Sew darts on the back parts - press off.
2) Hem: - Overcast the bottom edges of the parts - Apply the kick tape to the back parts or all round with two rows of stitching, with the side seams already done. Cuffed trousers, hem enclosed in the kick tape. - Sew bottom hemlines using invisible stitch. - Baste the cuffs - Tack down the cuffs.
3) Flaps : - Application of the lining to the pocket flap - Turn flaps out - Press off the flaps - Overcast stitching on the edge of the pocket facing - Application of facing to the pocket lining - Turn out - Press off edging - Prior application of the button to the pocket flap, avoiding the lining.
4) Welted pockets: - Sew the pockets with two edges - Sew pockets with two edges and insertion of flaps - Cut at the four corners - Turn edges out - Sew welting - Sew front pocket welting - Sew front pocket edging - Sew front pocket - Sew ends of front pocket welting on facing - Fasten front pockets.
5) Closing the pockets: - Fasten the pocket edging - Sew the outline extension - Close the pockets - Turn pockets out - Close pockets with reinforced stitching – Sew flaps to pocket welting.
6) Small pocket: - Sew lining on facing - Sew lining on rear pocket trouser side – Cut size of small pocket - Close small pocket lining - Turn out.
7) Hips: - Join the sides and close the lens - Press off - Open seams.
8) Waist: - Preparation of bias tapes for linings and reinforcements - Creasing of bias tapes - Sewing with rigid tongue for invisible fastening - Application of the prefabricated ribbon to the waistband - Join the waistband to the trousers - Open - Press off waistline stitching - Anchoring the pocket linings to the waistband - Invisible stitching - Waistband reinforcement.
9) Belt loops: - Sew the loops - Turn out - Press off - Stitch belt loops to waistband - Bar seams.
10) Zipper fly or eyelets: - Join the lining to the fabric loops - Install the zipper or eyelets on the fly - apply the second lining to the fly - Fly bar seams - Fly reinforcement stitching.
11) Zipper or button fly: - Overcast stitching on the facing and the area corresponding to the rear trouser pocket - Join the lining to facing - Apply facing to the trousers - Install zipper or buttons - Close waistband ending - Turn out lining, fly and waist tab.
12) Waistband point and adjustable waistband tabs: - Join pieces of adjustable waistband tabs - Sew waistband point seam - Turn out waistband tabs and waistband point - Sew elastic and adjustable waistband tabs.
13) Crotch: - Overcast stitch the back section in the inseam area - edge back sections in the inseam area - Sew the seam - Press seams open - Close fly at the start of the crotch.
14) Crotch liner: - Overcast stitch the crotch patches - Fold - Press crotch liner triangles - Join at seam - Attach crotch liner - Finish.
15) Accessories: - Make eyelets - Sew on buttons - Sew on labels - Attach hook and bar set to waistband.

CUFFED TROUSERS



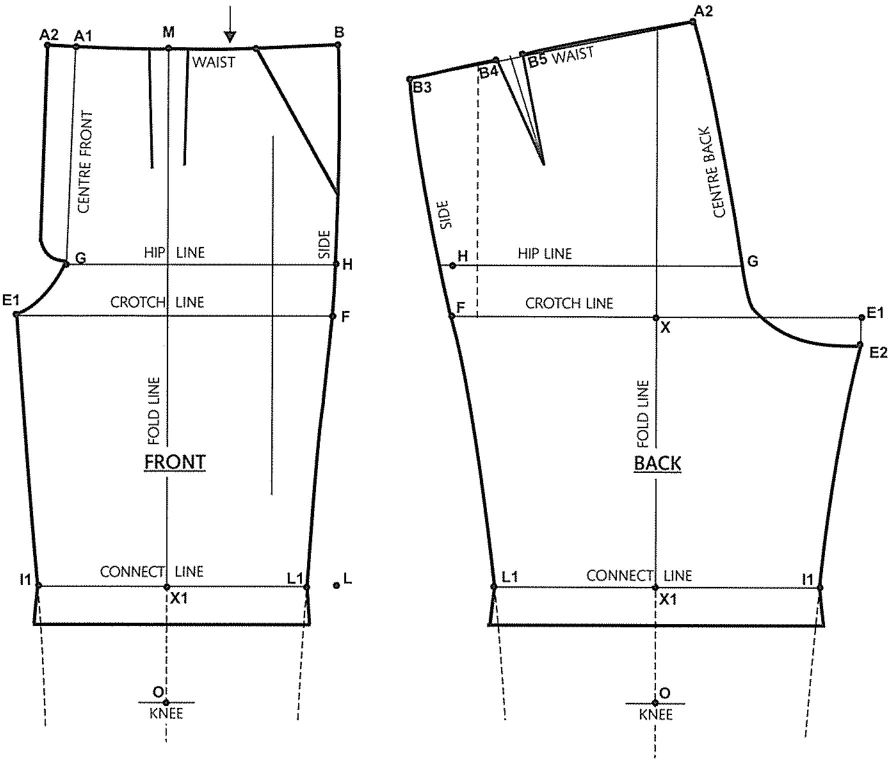

A
A1
M
0.5
M2
B
WAIST
CENTRE FRONT
SIDE
G
HIP LINE
H
E1
CROTCH LINE
F
DRESSING SIDE
1
E
X
FRONT
I1
I
CONNECT LINE
L1
L
X1
O
KNEE
FOLD LINE
C1
C
BOTTOM
N1
D1
D
CUFF
C2
D2
FOLD
C3
D3
C4
BELOW
D4
N
A2
B2
2
B3
B1
B4
B5
4.5
CENTRE BACK
BACK
E2
C1
C2
C3
C4
D1
D2
D3
D4
N1

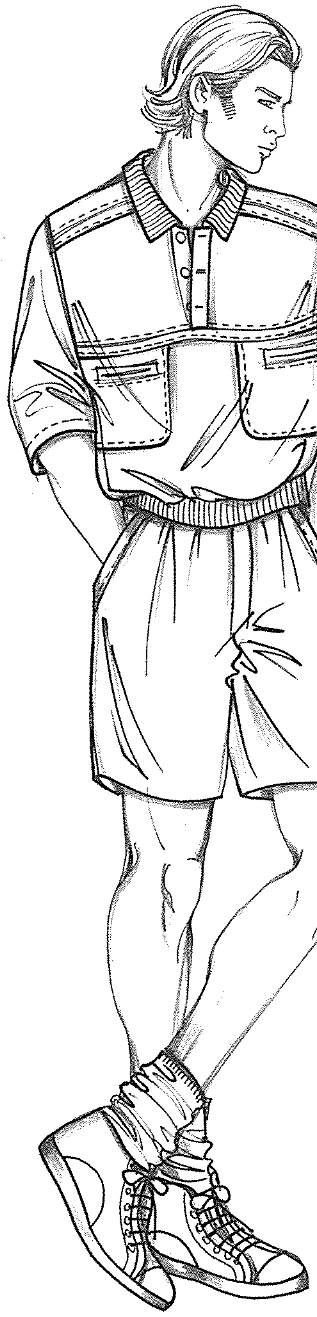

BELOW LINE
KICK TAPE

Trouser cuffs are obtained by lengthening the front and the back by 3–5 cm, depending on the style.
Verify the trouser length before adding the cuff, using as a guide the finalized basic pattern block.

- Draw the trouser base with or without darts.
- C1-C2 desired height of finished turn-ups (4 cm).
- Draw C2-D2.
- C2-C3 fold line, same distance as C-C2.
- Draw C3-D3.
- C3-C4 below part, ½ C2-C3.
- Draw C4-D4.
- Join the drawn points C1-C2-C3-C4 and the points D1-D2 D3-D4 with lines slanting the opposite way with respect to the previous ones, so they lie perfectly flat when folded.

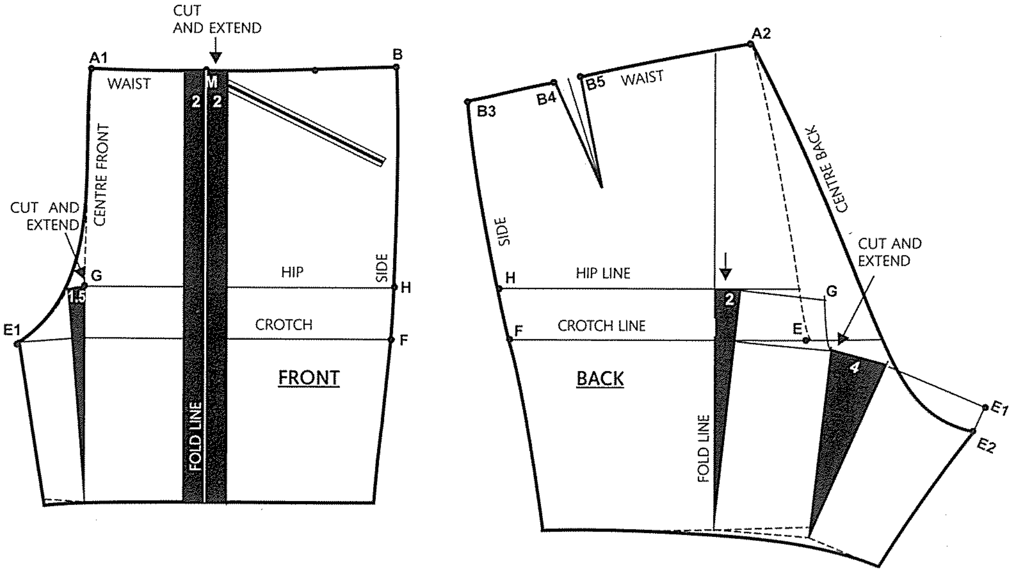
SHORT PANTS


A2
A1
M
B
WAIST
CENTRE FRONT
SIDE
G
HIP LINE
H
E1
CROTCH LINE
F
FOLD LINE
FRONT
I1
CONNECT LINE
L1
L
X1
O
KNEE
A2
B3
B4
B5 WAIST
CENTRE BACK
SIDE
H
HIP LINE
G
F
CROTCH LINE
X
E1
E2
FOLD LINE
BACK
L1
CONNECT LINE
I1
X1
O
KNEE



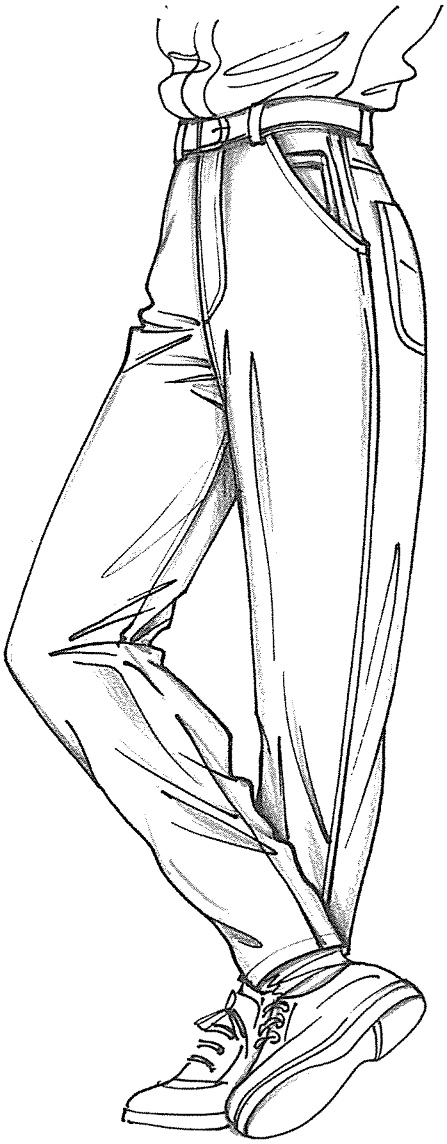
- Draw the basic pants block with appropriate measurements and ease.
- Make the desired length.
- Draw the extension for the pleat.

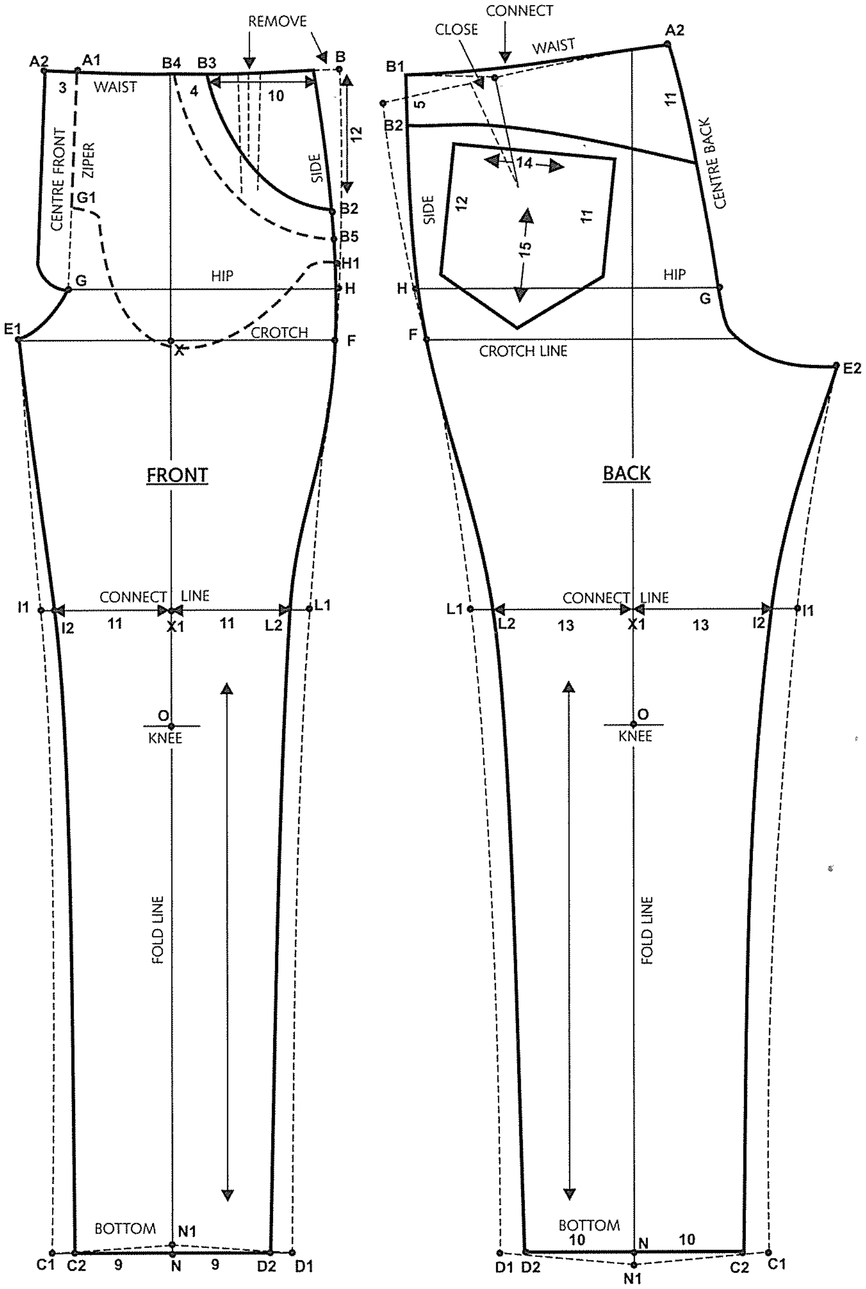
FULLER SHORT PANTS


CUT
AND EXTEND
A1
M
B
WAIST
2
2
CENTRE FRONT
CUT AND
EXTEND
G
1.5
HIP
SIDE
H
E1
CROTCH
F
FRONT
FOLD LINE
A2
B3
B4
B5 WAIST
CENTRE BACK
SIDE
CUT AND
EXTEND
H
HIP LINE
2
G
F
CROTCH LINE
E
4
E1
E2
BACK
FOLD LINE

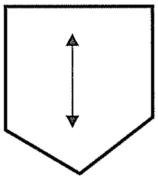
If a more comfortable fit for the short pants is desired, especially in the inseam area, modify as shown in the chart.

BASE JEANS

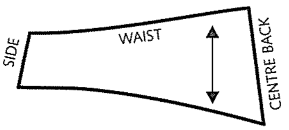



REMOVE
A2
A1
B4
B3
B
WAIST
3
4
10
12
CENTRE FRONT
ZIPER
SIDE
G1
B2
B5
H1
G
HIP
H
E1
CROTCH
X
F
FRONT
I1
CONNECT
LINE
L1
I2
11
X1
11
L2
O
KNEE
FOLD LINE
BOTTOM
N1
C1
C2
9
N
9
D2
D1
CONNECT
CLOSE
WAIST
A2
B1
5
11
B2
14
CENTRE BACK
SIDE
12
15
11
H
HIP
G
F
CROTCH LINE
E2
BACK
L1
CONNECT
LINE
I1
L2
13
X1
13
I2
O
KNEE
FOLD LINE
BOTTOM
10
N
10
D1
D2
N1
C2
C1

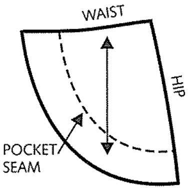
- Draw the trouser base.
- Eliminate the darts and the side's lines.
- Bring in from the points I1 and L1 back and front by 1.5-2 cm.
- Draw the points C2 and D2 as desired measure. (The back is always wider by 2 cm).
- Connect the points E1-I2-C2 and F-L2-D2 of the front.
- Connect the points E2-I2-D2 and F-L2-C2 of the back.
- Draw the back yoke A2-A3-B2-B1 to desired measure.
- Draw the back pocket with desired shape and measure.
- Draw the front pocket B2-B3 with desired shape and measure.
- Draw the flap B4-B5 about 4 cm from the pocket's border.
- Draw the large pouch pocket A1-G1-X-H1-B1 over which the fabric flap is sewn.
- Copy the small pouch pocket (which is sewn at the pocket's border.) A1-G1-X-H1-B5-B4.



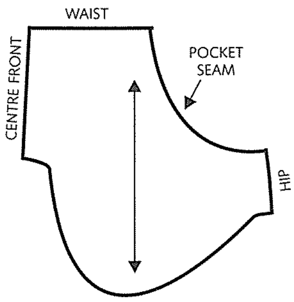
POCKET BACK


SIDE
WAIST
CENTRE BACK

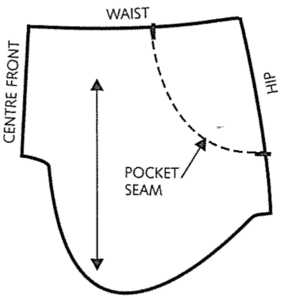
BACK YOKE


WAIST
HIP
POCKET SEAM

FABRIC FLAP

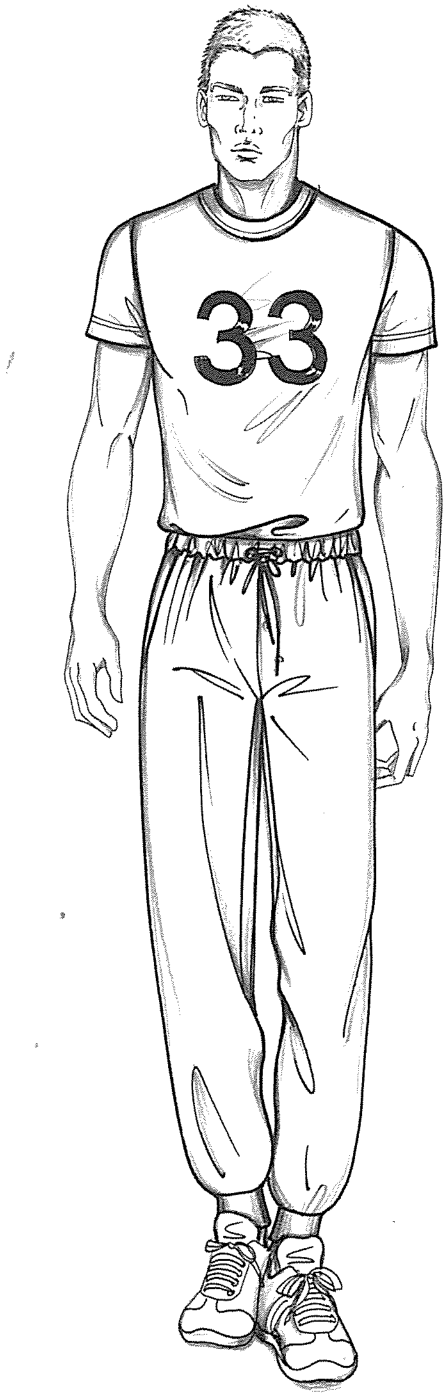

WAIST
CENTRE FRONT
POCKET SEAM
HIP

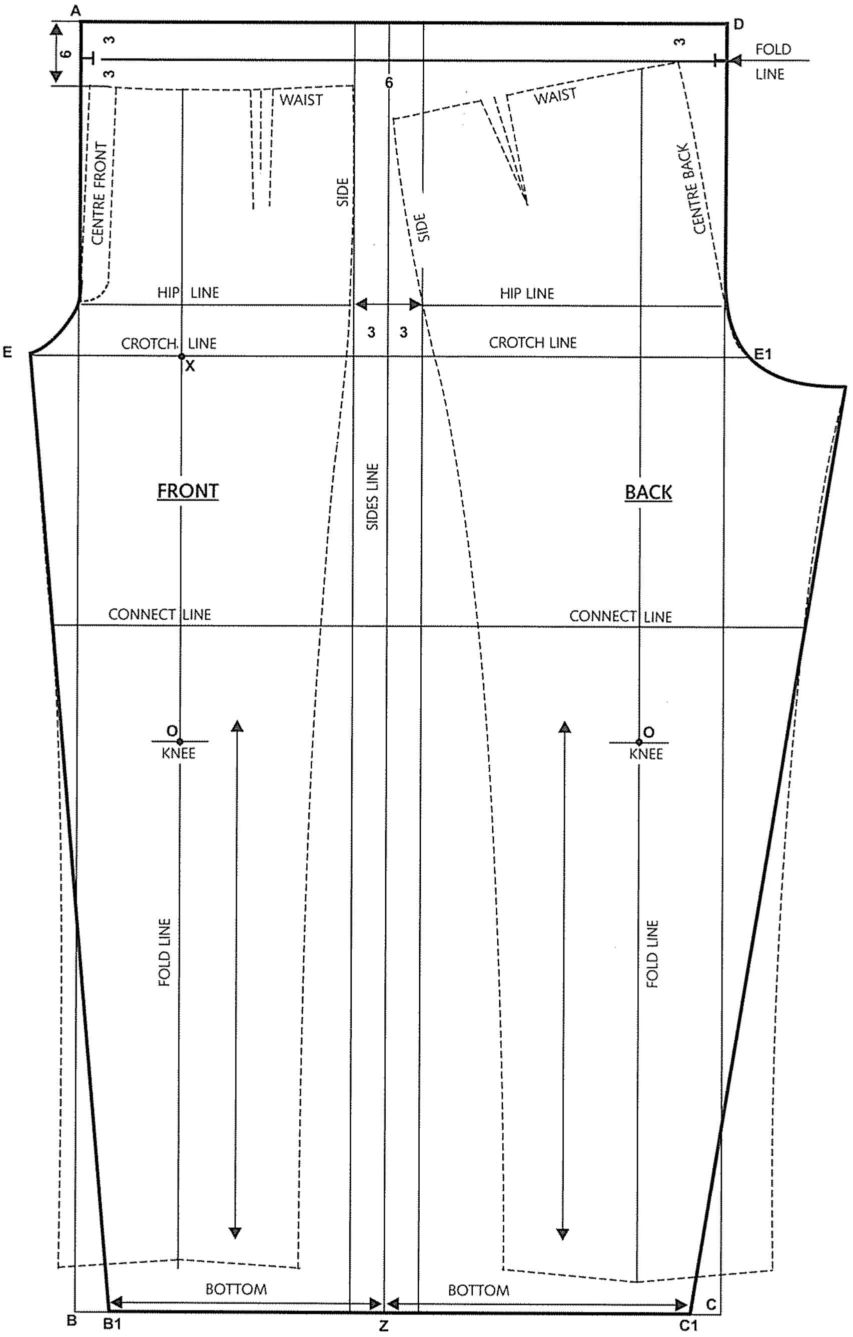
SMALL POUCH


WAIST
CENTRE FRONT
HIP
POCKET SEAM

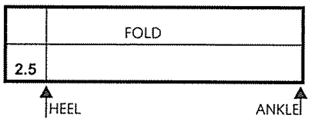
LARGE POUCH

BASIC PANTS BLOCK FOR JOGGERS




A
6
3
3
3
D
FOLD LINE
6
WAIST
WAIST
CENTRE FRONT
SIDE
SIDE
CENTRE BACK
HIP LINE
HIP LINE
3
3
E
CROTCH LINE
X
CROTCH LINE
E1
FRONT
SIDES LINE
BACK
CONNECT LINE
CONNECT LINE
O
KNEE
O
KNEE
FOLD LINE
FOLD LINE
BOTTOM
BOTTOM
C
B
B1
Z
C1

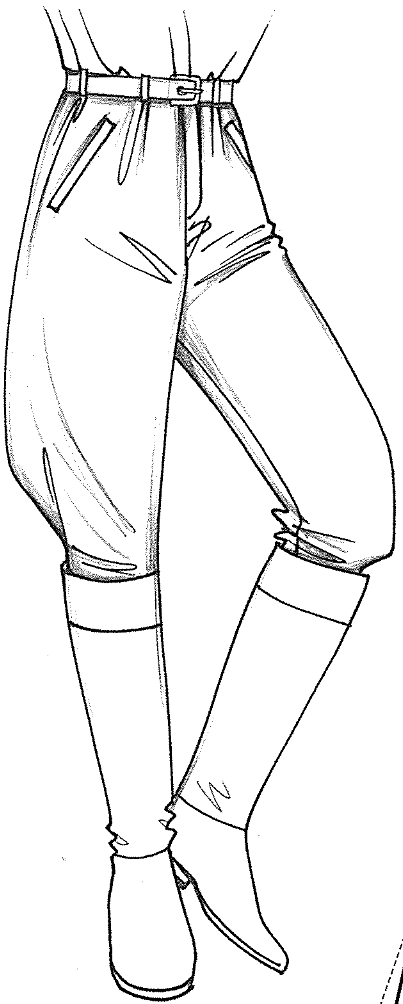
- Draw a rectangle A-B-C-D, with A-B measuring trouser length + 6 cm and with A-D circumference hip + 6 cm.
- A-V = half A-D. Draw V-Z.
- Position the pants block on this rectangle, following the crotch guideline, keeping the side seams 3 cm per side from the V-Z line and the back waistline 3-3.5 cm from the A-D line.
- Extend the front and back centre lines to the A-D line.
- Z-B1 = measure front bottom + 3 cm.
- Z-C1 = measure back bottom + 3 cm, for extension.
- Join E-B1 and E1-C1.

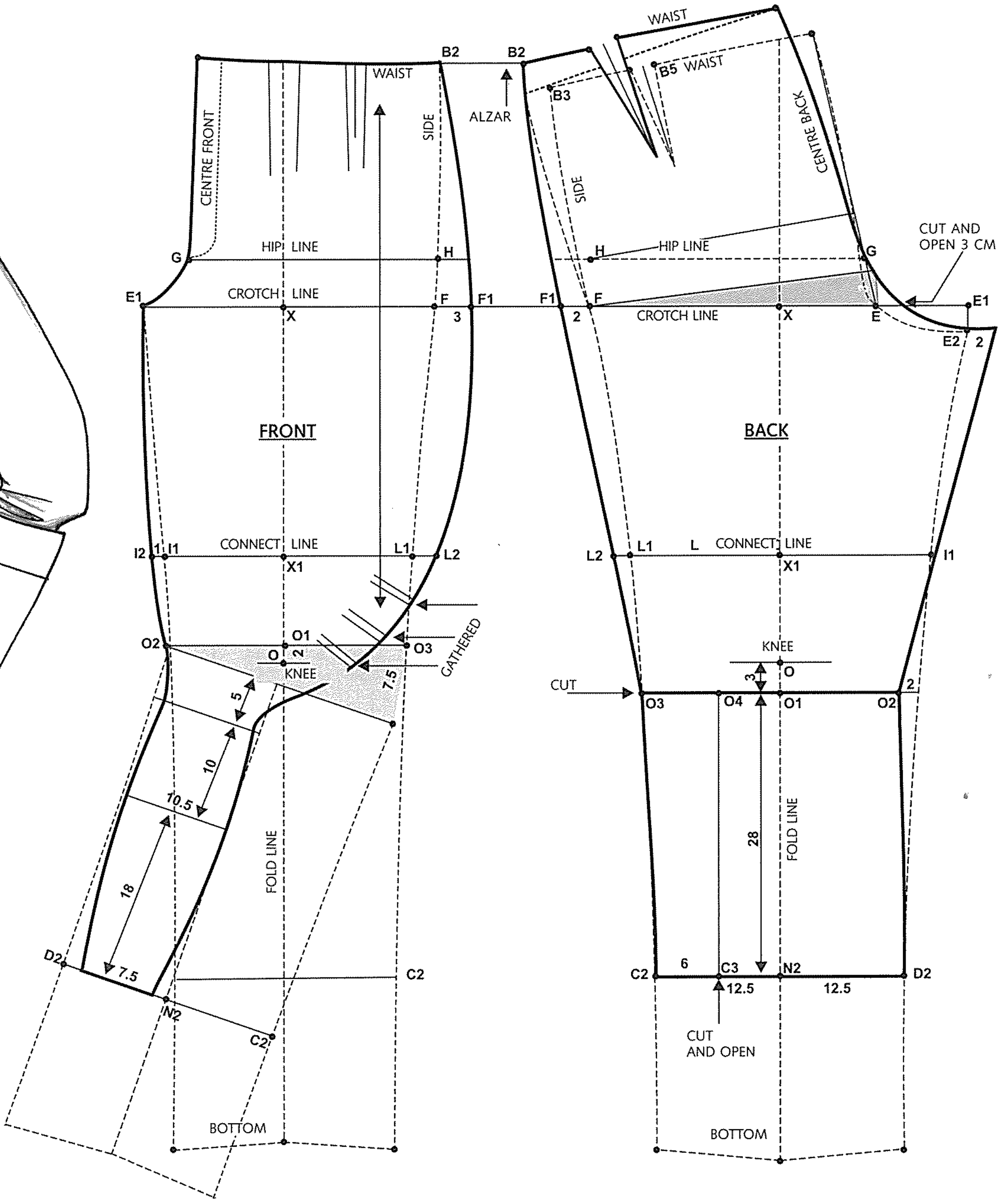

FOLD
2.5
HEEL
ANKLE

ANKLE BAND

Note: *The pattern can be laid out whole or separating the front and the back, should a side seam be needed for a zipper or other.*

JODHPUR PANTS




WAIST
B2
B2
ALZAR
CENTRE FRONT
SIDE
HIP LINE
G
H
CROTCH LINE
E1
F
F1
X
3
FRONT
CONNECT LINE
I2
1
I1
L1
L2
X1
O1
O2
O
2
O3
KNEE
GATHERED
7.5
5
10
10.5
18
7.5
D2
N2
C2
C2
FOLD LINE
BOTTOM
WAIST
B3
B5 WAIST
SIDE
CENTRE BACK
H
HIP LINE
G
CUT AND OPEN 3 CM
E1
F1
F
2
CROTCH LINE
X
E
E2
2
BACK
L2
L1
L
CONNECT LINE
X1
I1
KNEE
3
O
CUT
O3
O4
O1
O2
2
28
FOLD LINE
C2
6
C3
N2
D2
12.5
12.5
CUT AND OPEN
BOTTOM

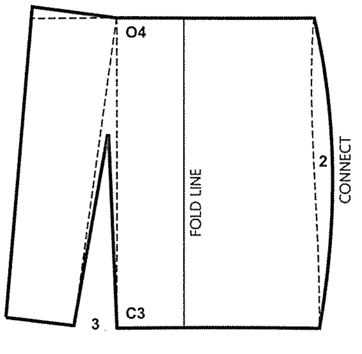
- Draw the basic classic trousers.

Front

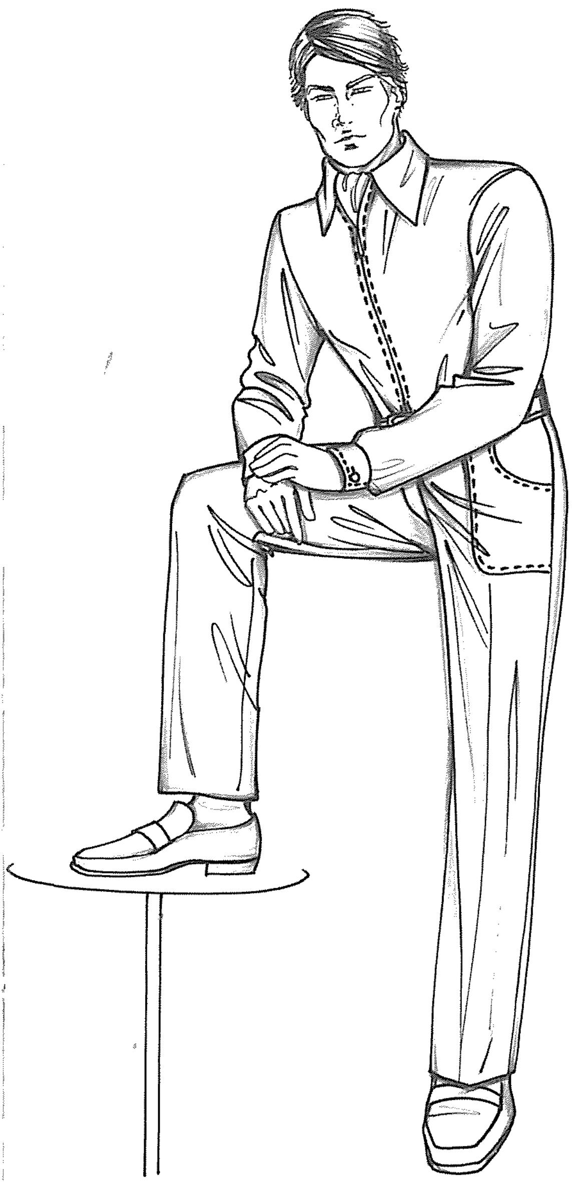
- Draw a line O2-O3 at 2 cm from the knee line, cut and open 7-7.5 cm pivoting on the point O2.
- Draw the side and lower leg portion as in the figure.

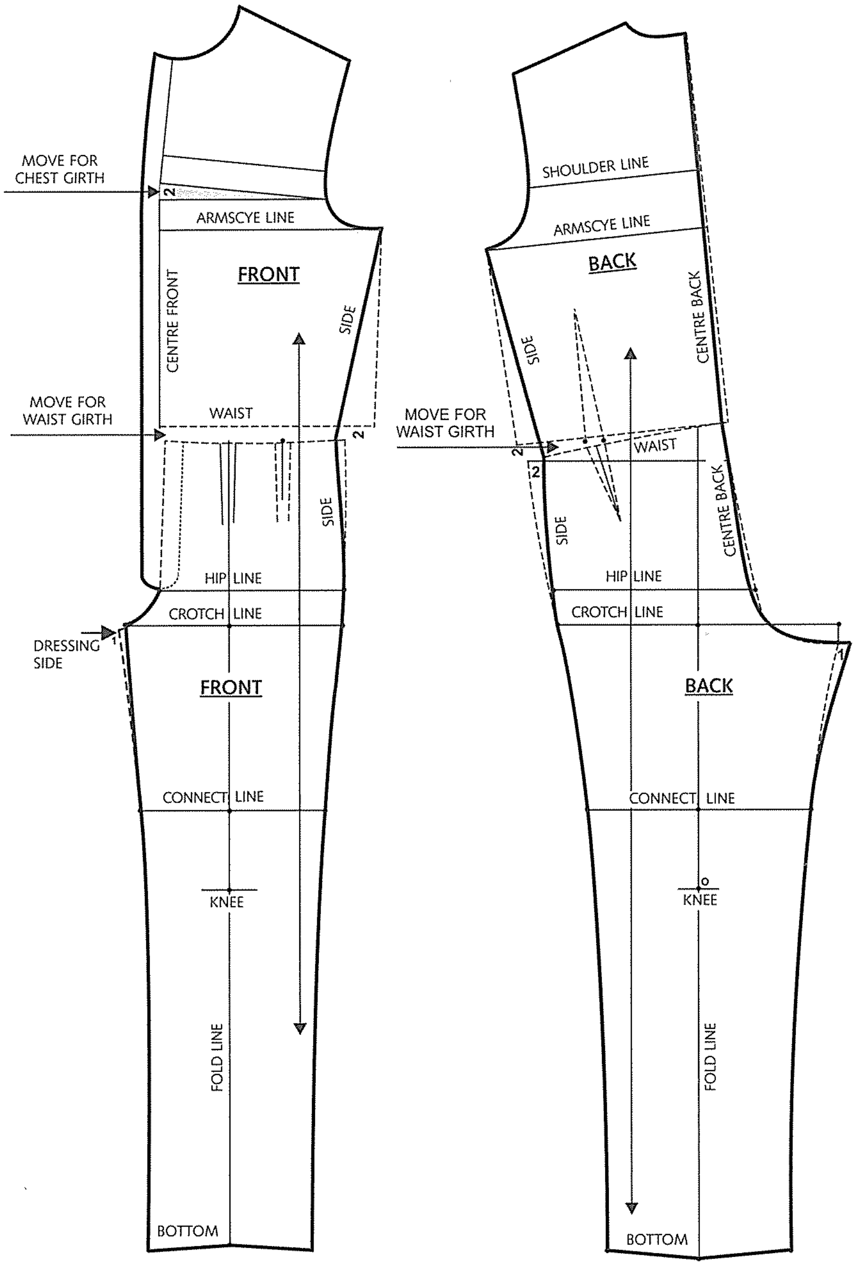
Back

- Slash along the E-F line and turn the upper part 3 cm pivoting on the point F.
- F-F1 2 cm. Draw F1-B2 with measure equal to F1-B2 on the front.
- Draw the side and lower leg portion as in the figure.
- Draw O2-O3 3 cm under the knee line and cut the O2-O3-C2-D2 part.
- Cut along the C3-O4 line and extend the bottom by 3 cm.


O4
FOLD LINE
2
CONNECT
3
C3

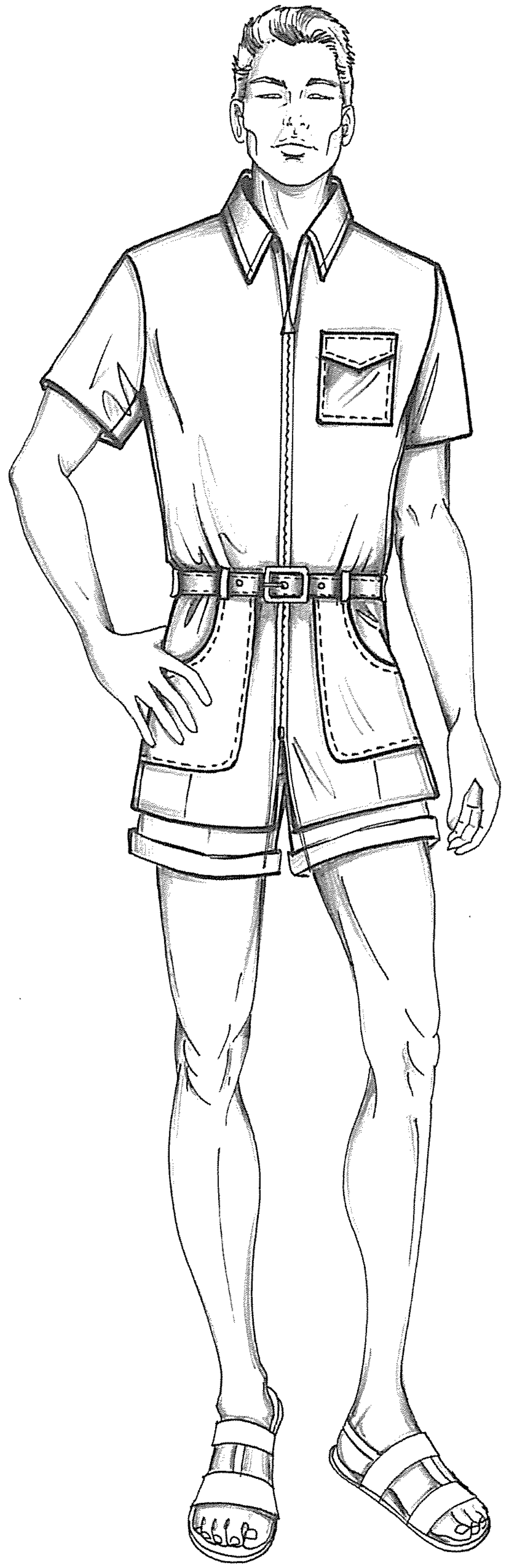
BASIC OVERALL

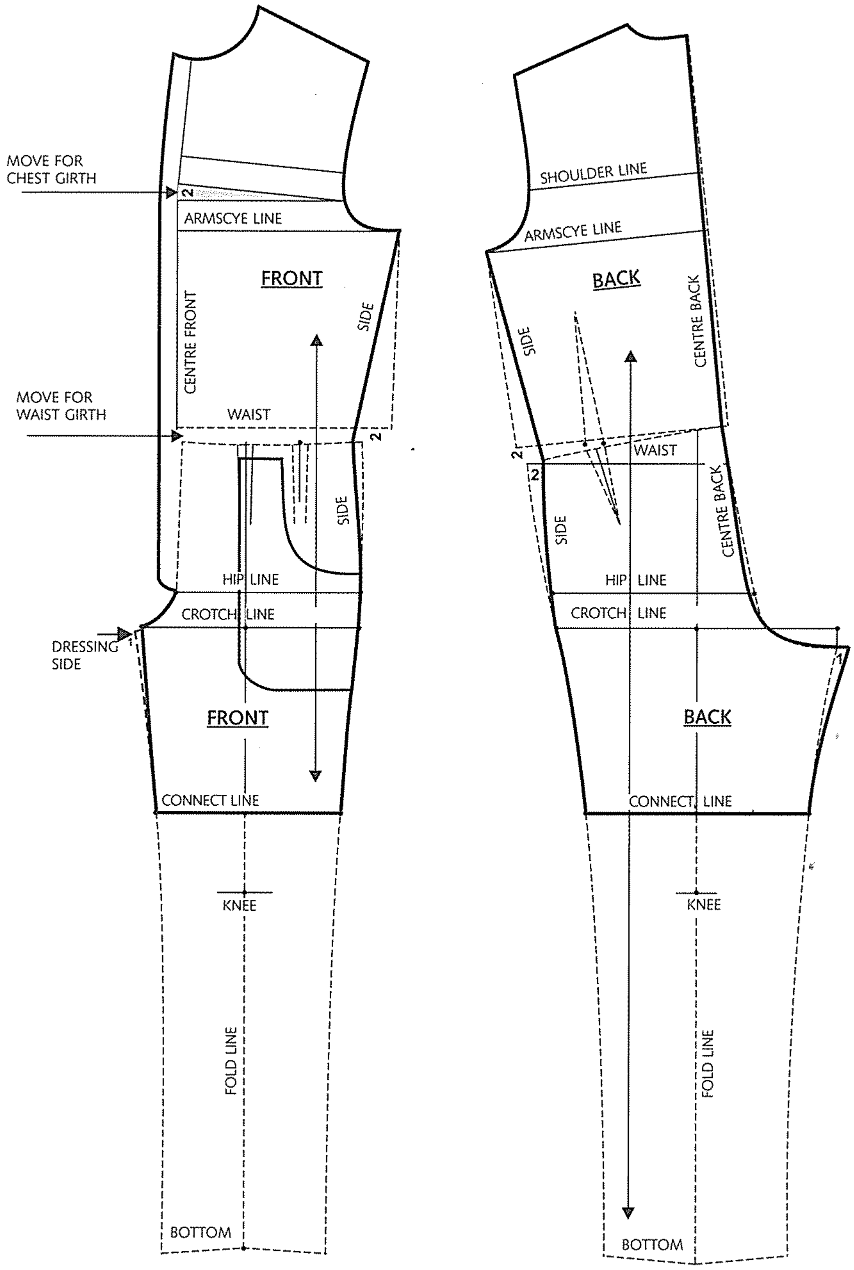



MOVE FOR CHEST GIRTH
2
ARMSCYE LINE
FRONT
CENTRE FRONT
SIDE
MOVE FOR WAIST GIRTH
WAIST
2
SIDE
HIP LINE
CROTCH LINE
DRESSING SIDE
1
FRONT
CONNECT LINE
KNEE
FOLD LINE
BOTTOM
SHOULDER LINE
ARMSCYE LINE
BACK
SIDE
CENTRE BACK
MOVE FOR WAIST GIRTH
2
2
WAIST
SIDE
CENTRE BACK
HIP LINE
CROTCH LINE
1
BACK
CONNECT LINE
KNEE
FOLD LINE
BOTTOM

- Draw the basic trouser block with adequate ease.
- Draw the basic bodice pattern with ease like the trousers.
- Join the bodice front and back to the pants, setting them 2 cm from the centre back waistline and 2 cm from the upper part of the centre front, for ease of movement, as shown in the figure.
- Eliminate the darts of both the bodice and the pants and reduce the excess on the side as needed.
- Make a 2-2.5 cm extension for the closure placket.
- Finish the lines of the front and back.

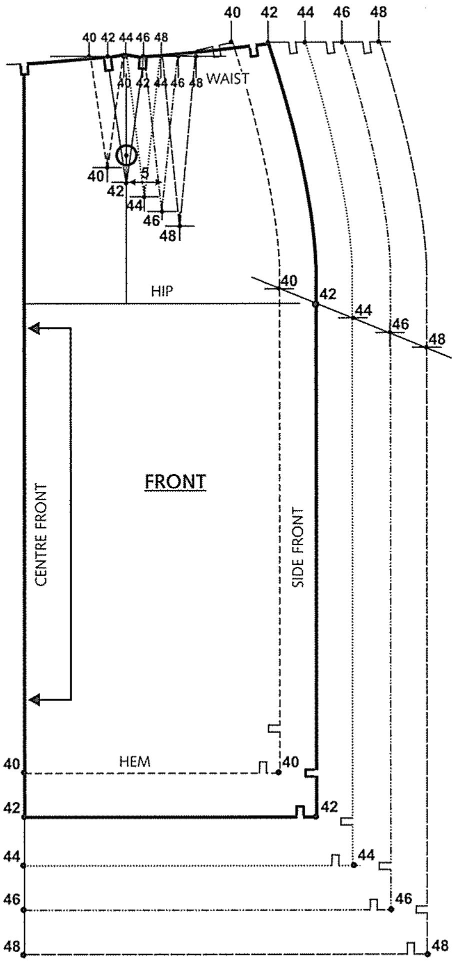
SHORT OVERALL




MOVE FOR CHEST GIRTH
2
ARMSCYE LINE
FRONT
CENTRE FRONT
SIDE
MOVE FOR WAIST GIRTH
WAIST
2
SIDE
HIP LINE
CROTCH LINE
DRESSING SIDE
1
FRONT
CONNECT LINE
KNEE
FOLD LINE
BOTTOM
SHOULDER LINE
ARMSCYE LINE
BACK
SIDE
CENTRE BACK
2
WAIST
2
SIDE
CENTRE BACK
HIP LINE
CROTCH LINE
1
BACK
CONNECT LINE
KNEE
FOLD LINE
BOTTOM

- Draw the basic long overall.
- Draw the line for the desired leg length.
- Discard the lower part of legs.
- Carefully connect all the pattern lines.

SIZE GRADING


40 42 44 46 48
40 42 44 46 48
40 42 44 46 48
WAIST
40
42
5
44
46
48
HIP
40
42
44
46
48
FRONT
CENTRE FRONT
SIDE FRONT
HEM
40
42
44
46
48
40
42
44
46
48

Size grading 244
Tools and equipment 245
The fundamental rules 246
Grading a pencil skirt 247
Grading the quarter-circle skirt 249
Grading culottes 250
Grading trousers 252
Charts 253

SIZE GRADING

Grading is the technique for reducing or enlarging basic pattern blocks, applying the increase values in terms of length and breadth, so as to make smaller and larger sizes without having to create a new block each time.

The starting size is usually an average one: 42 for women; 48 for men; 30 for children.

These base sizes can in any case vary from manufacturer to manufacturer, and also depend on the type of garment.

In the size grading, the proportions of the sizes are transformed without altering the look and the volumes of the original model.

MANUAL GRADING

Manual grading is carried out using a basic pattern comprehensive of the seams, previously tested, which is used for tracing out the outline, progressively developed.

The outlines of the other sizes are first marked with crosses made with a special square ruler marked off in millimeters, for applying the necessary values, then they are connected using the basic pattern as a stencil, in addition to the ruler and the square.

SPECIAL EQUIPMENT FOR MANUAL GRADING.

The best known equipment for manual grading are: the Willcos & Gibbs Multigrader, which makes the grading and the cutting of the patterns, and the Swiss manufacturer Steiner's Variator, which, however, does not include the cutting device.

These pieces of equipment have devices for controlling horizontal and vertical movement, or a combination of the two, making it possible to develop the grading from the basic pattern block, held down by special mechanisms.

COMPUTERIZED SIZE GRADING

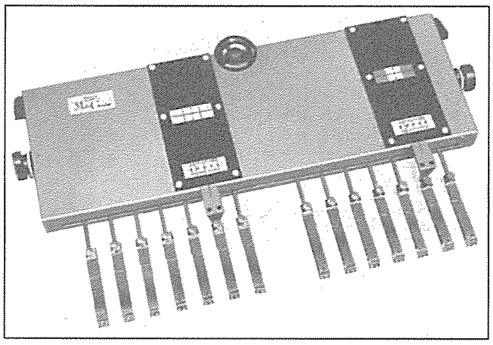
In the garment industry nowadays this process is carried out automatically using computer systems that apply specific mathematical formulae (algorhythms).

The working process is as follows: it starts by copying the original pattern of the basic size, made on cardboard and inclusive of the seam allowances, on the Cal Comp Curve Tracer or Digitalizer, a plotter device that automatically draws the outline of the pattern simply by pressing the button to activate the plotter head fitted with a reticule that precisely centres the points along the layout.

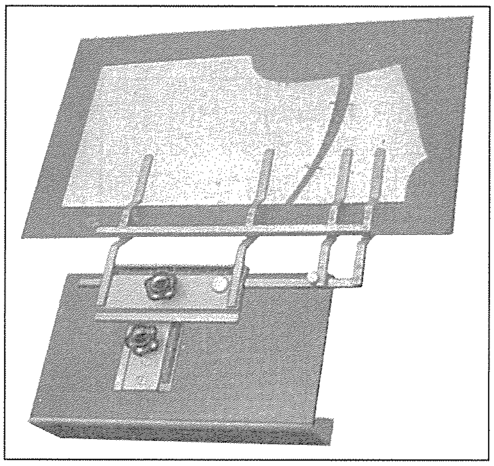
There are two types of computerized grading:

1) Using the incremental values entered beforehand in the computer, as called for by the program. These values are automatically applied for the development of the other sizes, whether smaller or larger, as occurs with manual grading.

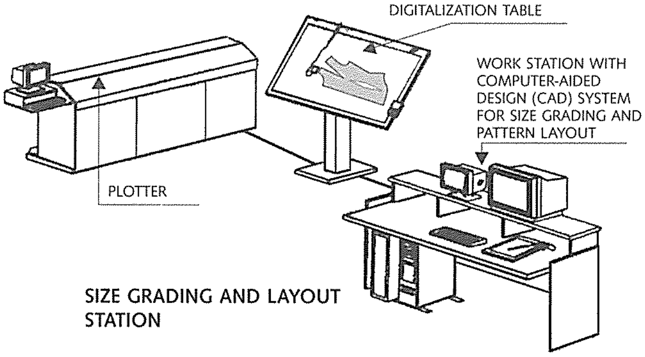
2) Using the size chart, with which the calculations for each size are made over, like the calculations made for the basic size, leaving unaltered the balance of the sizes and the volumes.



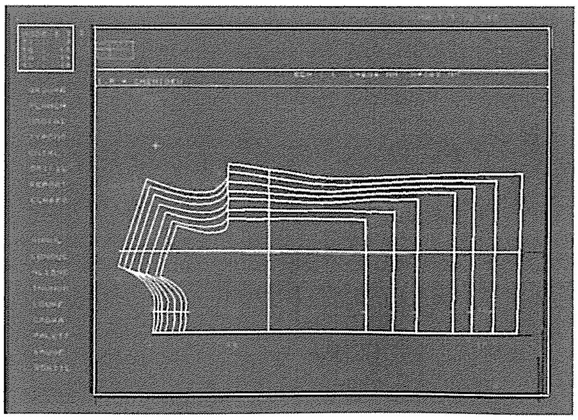
EQUIPMENT MULTIGRADER



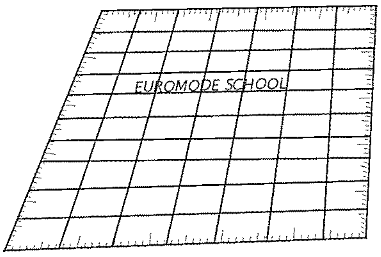
EQUIPMENT VARIATOR

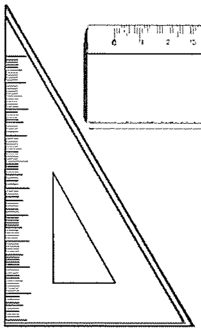

DIGITALIZATION TABLE
WORK STATION WITH COMPUTER-AIDED DESIGN (CAD) SYSTEM FOR SIZE GRADING AND PATTERN LAYOUT
PLOTTER

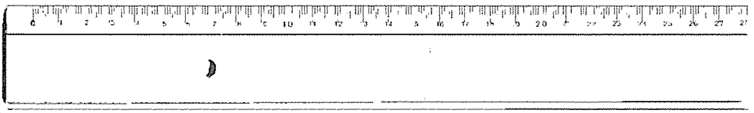
SIZE GRADING AND LAYOUT STATION

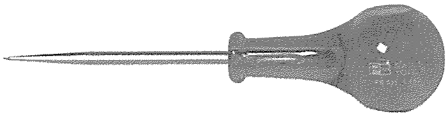


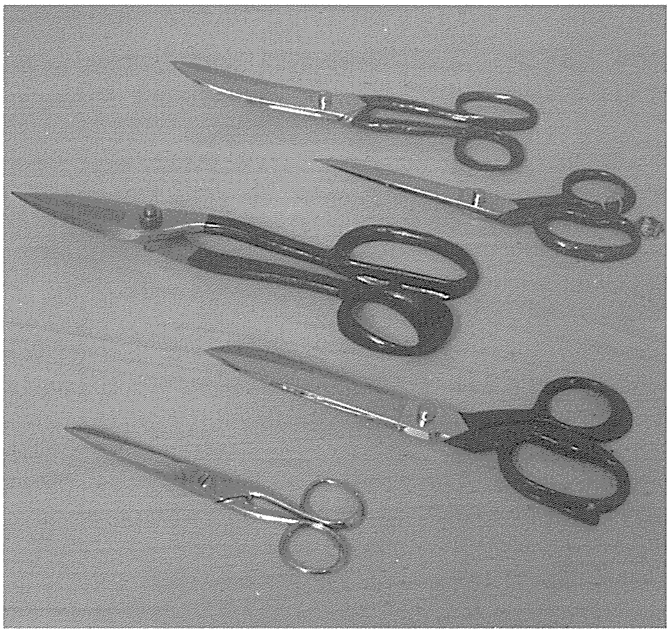
TOOLS AND EQUIPMENT

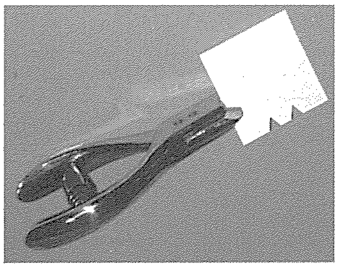

EUROMODE SCHOOL

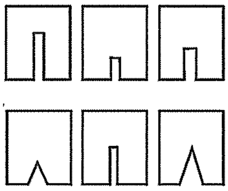


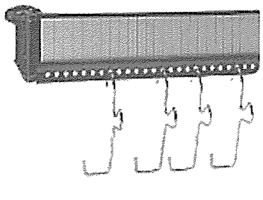


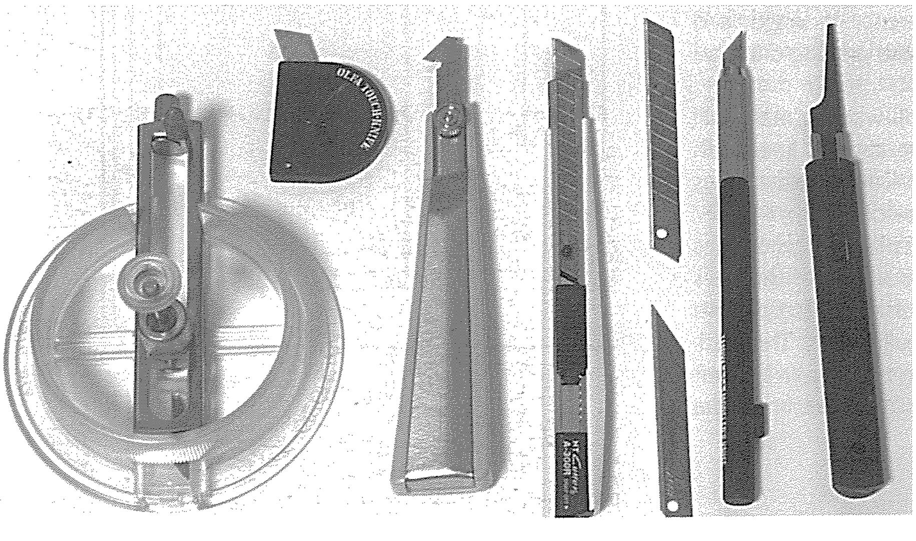


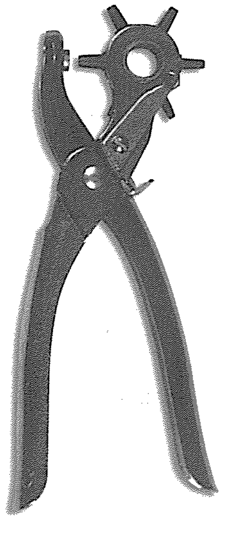









OLFA TOUCH-KNIFE



THE FUNDAMENTAL RULES

Before implementing the grading, it is very important to do checking and some work in order to have the certainty that, when the job is finished, the pattern will be perfectly proportioned.

1) Make sure that the straight of grain is indicated on each piece, as this is the line that we shall depend on for calculating all the points that have to be developed.

2) Make sure the pattern includes the seam allowances.

3) Make sure that the various pieces fit together and that they are all there, to avoid surprises at the end.

Procedure for grading

- Spread a sheet of pattern paper on the table, suitable in terms of both consistency and size.
- Lay the manilla pattern on the sheet, and put weights on top of it to avoid it shifting, and trace off the outlines using a fine-tipped pencil.
- Mark the reference points, such as the straight grain, the notches, the darts, and so forth.
- Remove the manilla base and, after carefully checking that everything has been marked down, complete the drawing of the pattern, even in the areas that were covered by the manilla.
- Set your overall increase and decrease values, both in length and width, for each size to be graded, and calculate the amount for each piece to be developed.

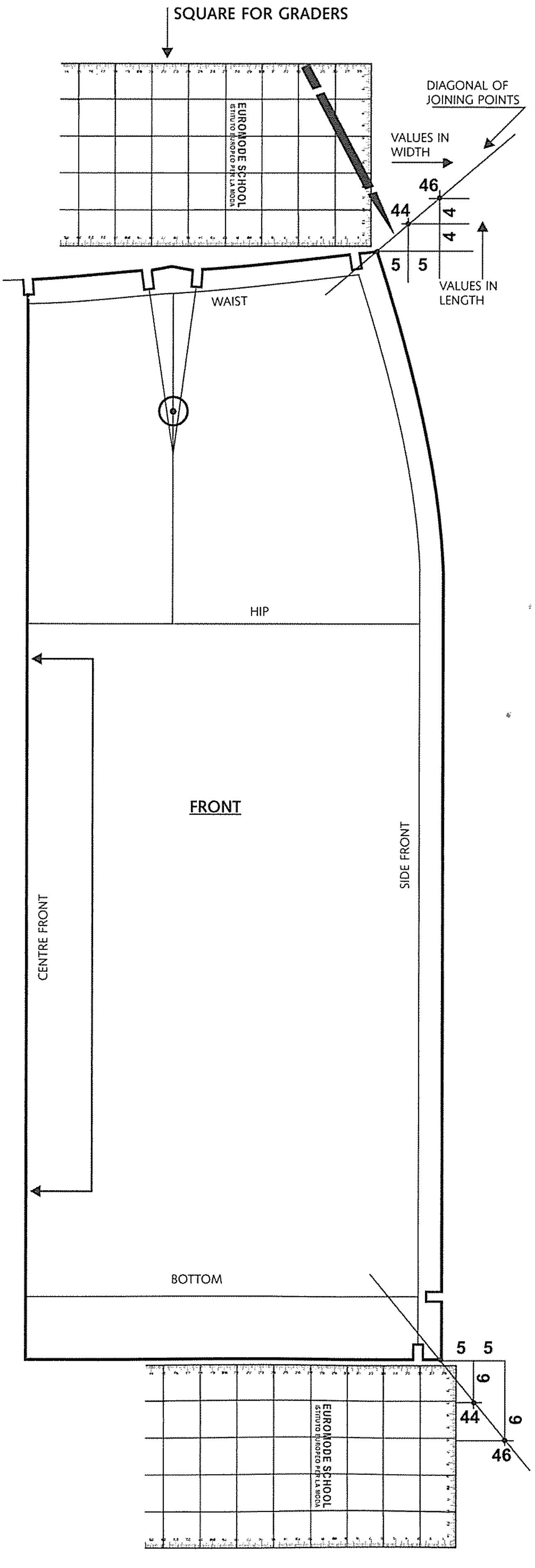
This concept is very important in the development of sizes for maintaining unaltered the garment's proportions, especially if in the pattern there are several pieces to which must be assigned the right value for the development.

For example, if we had to distribute 10 mm over a pattern that has two sectors, first we have to establish which of the two pieces is larger and which is smaller, and, on this basis, assign a greater or lesser value in length or in width.

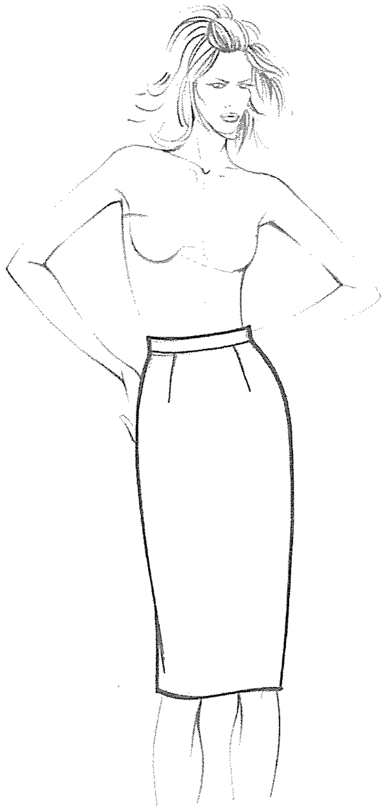
Once we have mastered this mechanism of proportions, any problem in developing the grading is easily overcome, also in light of the fact that there are patterns made up of many pieces and the garment industry does not always use the same grading values. In this book, we do the grading starting from a base size of 42 with the measurements shown in our size chart. The value established for the difference in length and width is shown as a double figure so that the grading diagonal can be drawn with greater precision.

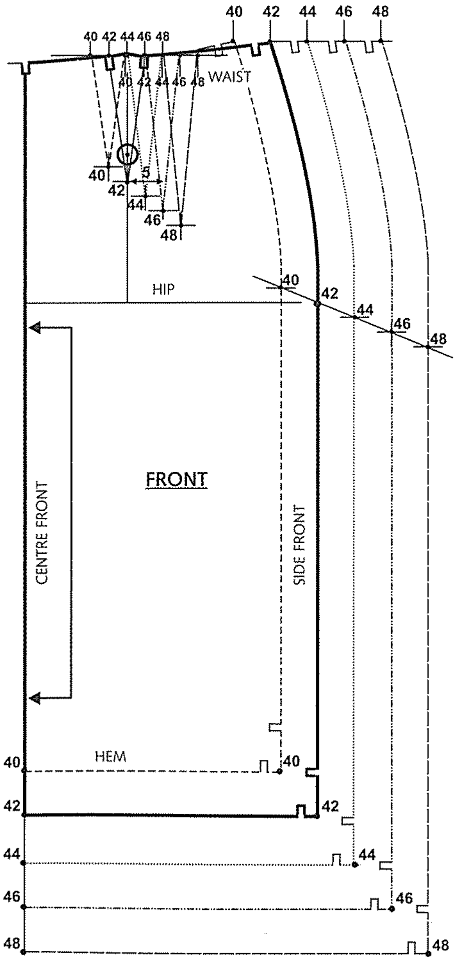
All the other points relative to the sizes you want to make will be plotted along this diagonal, joining the straight lines with the help of a ruler by straight line and the curves and various contours with the orginal manila pattern pieces.

From a base pattern no more than 3 sizes larger and 3 sizes smaller can be made maintaining the proportions of the sizes and volumes. If more sizes are desired, a new base pattern must be created, closer to the larger or smaller sizes. The grading, depending on the requirements, should be carried out keeping certain features stable: the dart, the centre front, the centre back, etc.

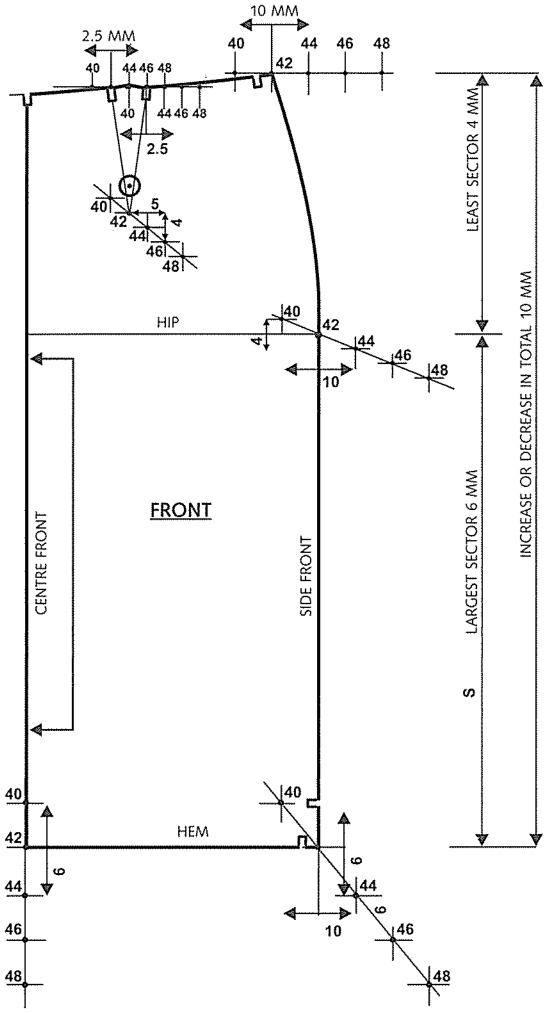


GRADING A PENCIL SKIRT




40 42 44 46 48
40 42 44 46 48
WAIST
40 42 44 46 48
5
HIP
40
42
44
46
48
FRONT
CENTRE FRONT
SIDE FRONT
HEM
40
42
44
46
48

Note: *The movements are carried out in real size, while the drawing is done in reduced scale.*


10 MM
2.5 MM
40 42 44 46 48
40 44 46 48
40 44 46 48
2.5
5
4
40 42 44 46 48
HIP
4
10
FRONT
CENTRE FRONT
SIDE FRONT
HEM
6
9
10
LEAST SECTOR 4 MM
LARGEST SECTOR 6 MM
INCREASE OR DECREASE IN TOTAL 10 MM
S
40
42
44
46
48

GRADING THE SKIRT KEEPING FIXED THE CENTRE FRONT AND THE WAIST POINT

Width
The skirt narrows and widens a total of 4 cm, and therefore a one-quarter pattern piece should narrow or widen by 10 mm overall, in this case distributed as follows:

- 5 mm at the centre front at the start.
- 5 mm at the side at the end.

Length
The length increases and decreases a total of 10 mm, distributed as follows:

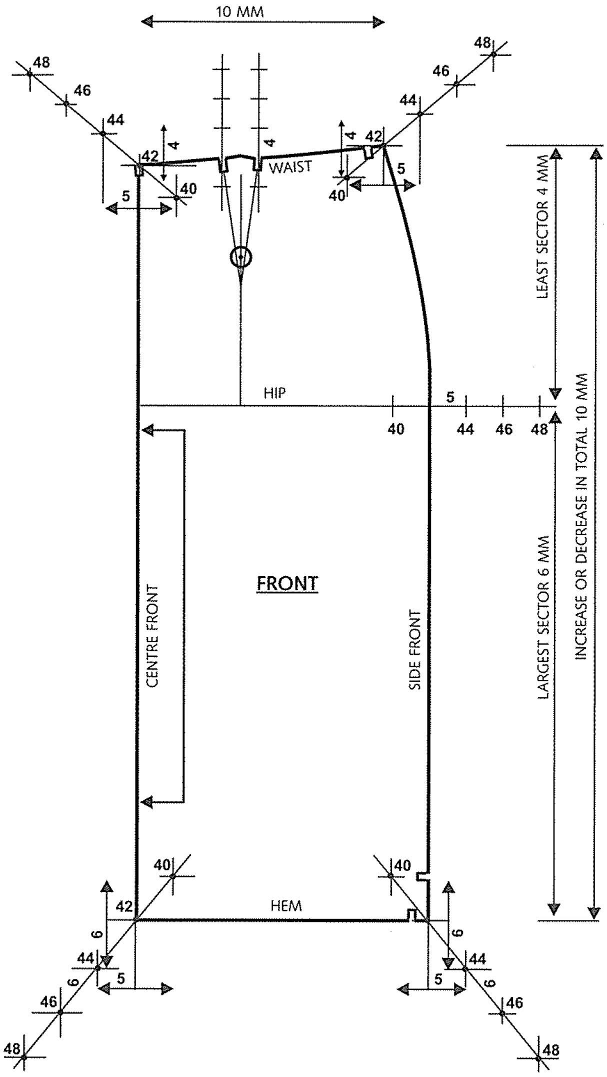
- 4 mm from the waist to the side.
- 6 mm from the side to the hem.

The width of the dart remains unchanged for all the sizes, while its length increases or decreases by 4 mm.

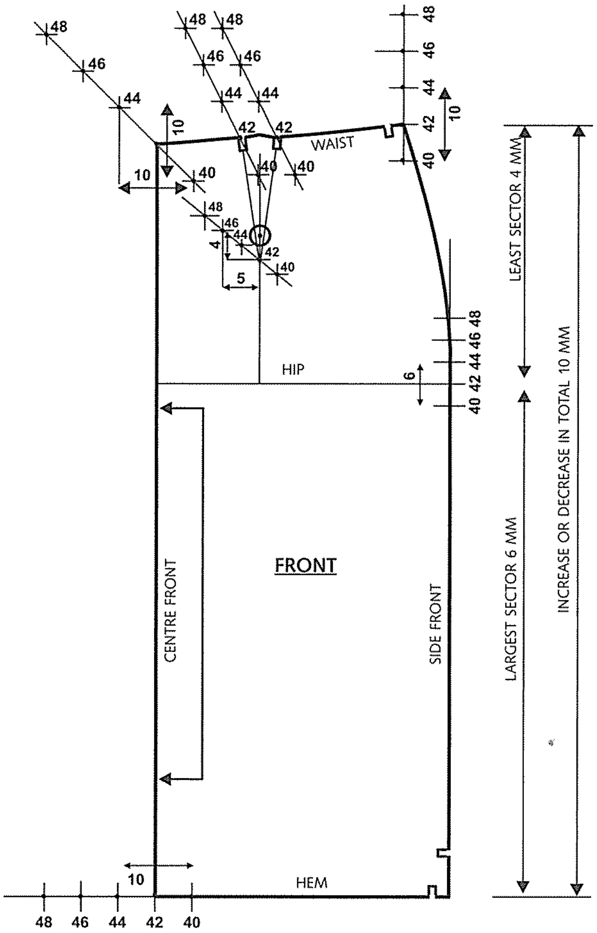
Note: *The same procedure is used for the front and back.*

GRADING A PENCIL SKIRT

GRADING THE SKIRT KEEPING FIXED THE DART AND THE SIDE SEAM.


10 MM
48
46
44
42
40
5
4
WAIST
HIP
FRONT
CENTRE FRONT
SIDE FRONT
HEM
6
LEAST SECTOR 4 MM
LARGEST SECTOR 6 MM
INCREASE OR DECREASE IN TOTAL 10 MM

GRADING THE SKIRT KEEPING FIXED THE SIDE SEAM AND THE HEM.


48
46
44
42
40
10
5
4
6
WAIST
HIP
FRONT
CENTRE FRONT
SIDE FRONT
HEM
40 42 44 46 48
LEAST SECTOR 4 MM
LARGEST SECTOR 6 MM
INCREASE OR DECREASE IN TOTAL 10 MM

Width

In this case, too, the skirt narrows or widens by a total of 4 cm, and therefore by 10 mm per quarter-pattern, as follows:

- Narrow or widen the centre front by 5 mm.
- Narrow or widen the hip line by 5 mm.

Length

The length increases or decreases by 10 mm overall, distributed as follows:

- Raise or lower the waist point by 4 mm.
- Lengthen or shorten the hem by 6 mm.
- Raise or lower the tips of the waist darts by 4 mm.

Width

Here, too, the skirt narrows or widens by 4 cm total, and therefore by 10 mm per quarter-pattern, as follows:

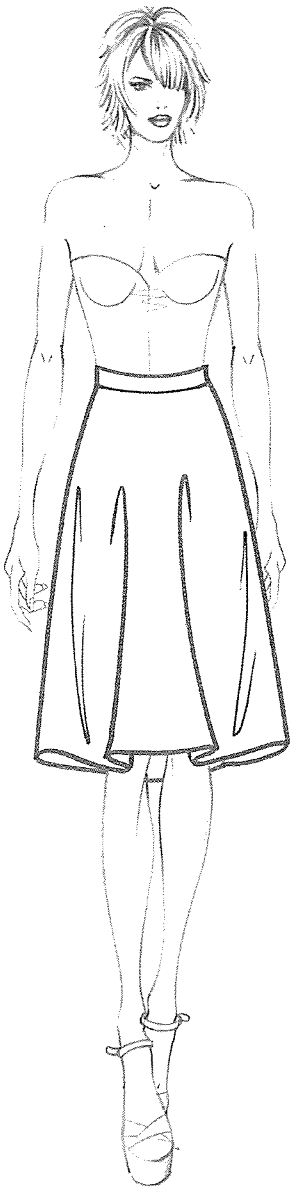
- Increase or decrease by 5 mm the distance from the side seam to the dart.
- Increase or decrease by 5 mm the distance from the dart to the centre front.

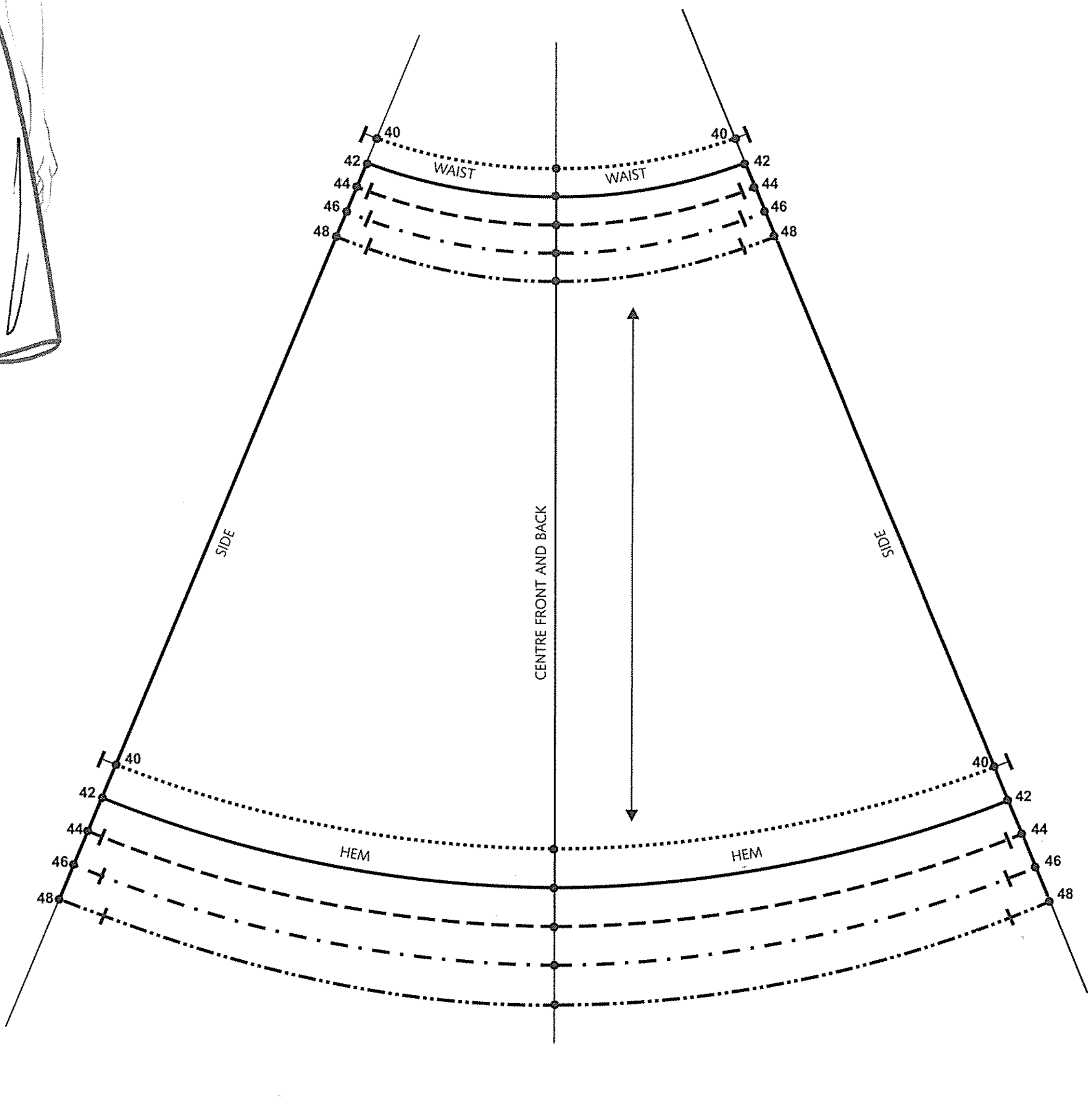
Length

The length increases or decreases by 10 mm overall, distributed as follows:

- Increase or decrease by 4 mm from the side to the waist.
- Increase or decrease by 6 mm from the side to the hem.
- Raise or lower the tips of the the waist darts by 4 mm.
- Move the tips of the darts 5 mm towards the centre front.

GRADING THE QUARTER-CIRCLE SKIRT



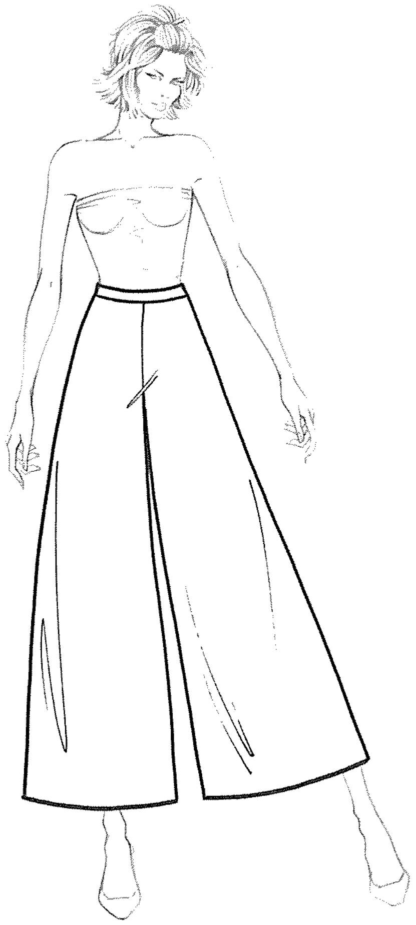

40
40
42
42
44
44
46
46
48
48
WAIST
WAIST
SIDE
CENTRE FRONT AND BACK
SIDE
40
40
42
42
44
44
46
46
48
48
HEM
HEM

To carry out the grading of quarter-circle, half-circle and full-circle skirts, the procedure is as follows:

- Trace off the basic pattern block on a sheet of pattern paper, using the already industrialized manila pattern.
- Extend the lines of the centre and the sides both upwards and downwards.
- Again lay the manila pattern on the pattern paper where the outline was drawn and run it up and down along the centre line until the established waist measurement is achieved, increased or reduced by 1 cm per side, then trace off the outline with the same manila pattern.
- The hemline is shifted 1 cm higher or lower (depending on whether it is a smaller or larger size) with respect to the basic pattern.

GRADING CULOTTES

KEEPING FIXED THE CENTRE FRONT, THE CENTRE BACK AND THE INSEAM



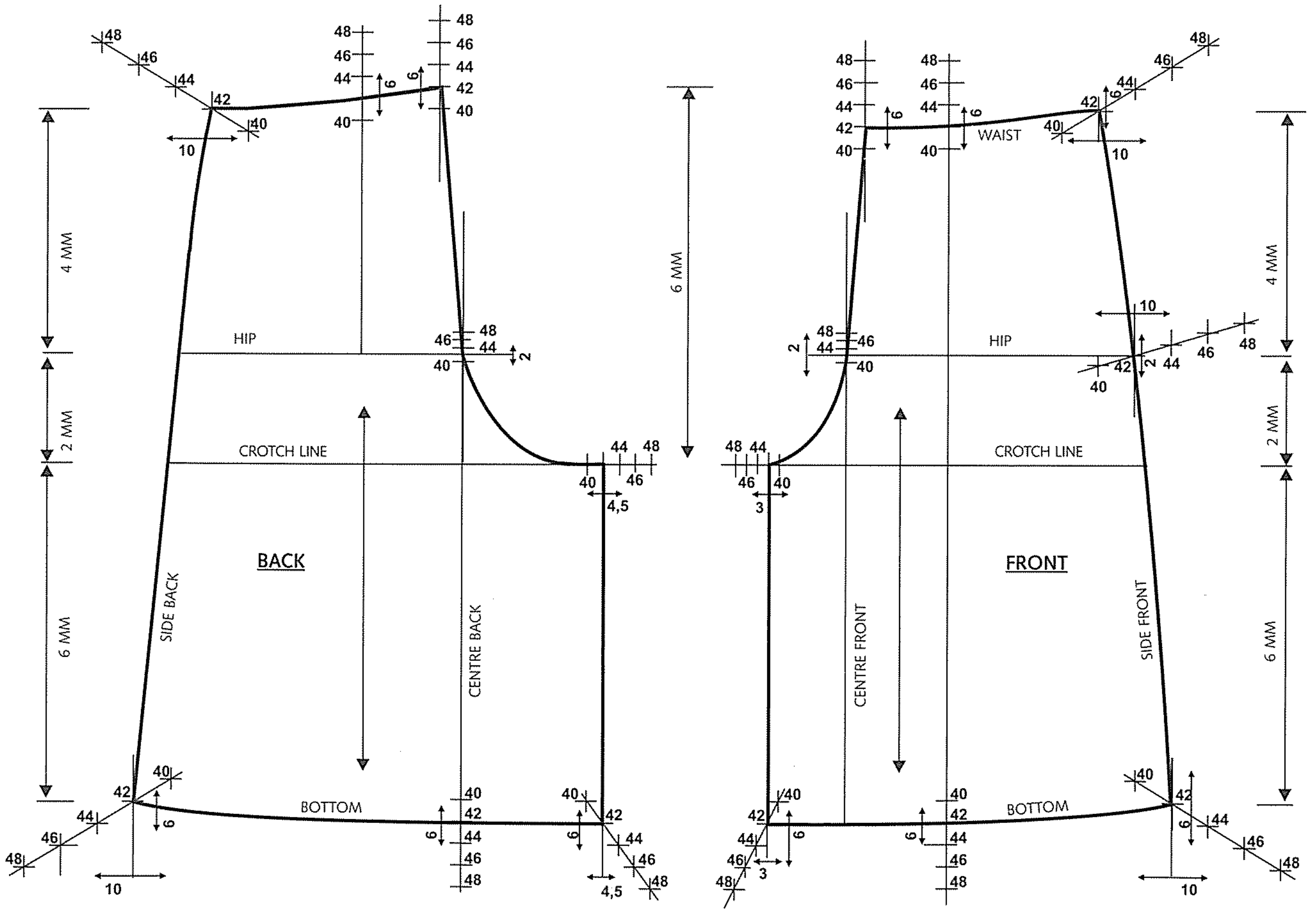
The length of culottes is subdivided into three sectors: Waist-Side; Side-Inseam; and Inseam-Hem.

The width, instead, is divided into two sectors: Side-Centre front (or Centre back) and Centre front (or Centre back)-Inseam.

As you can see, the inseam is lower with respect to the side seam, thus, in making the proportions, it will be necessary to increase (or decrease) it by more.

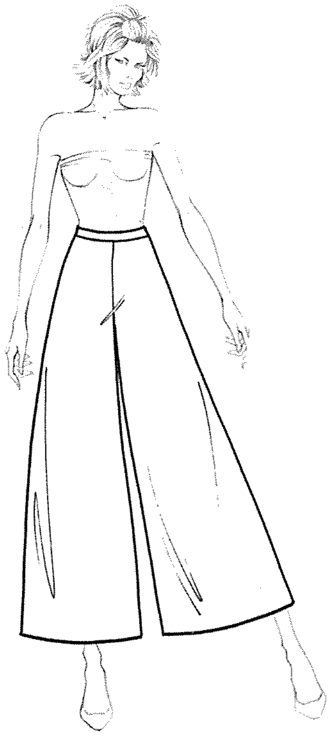
In the case of the pattern illustrated here, in this sector it lengthens (or shortens) by 2 mm.

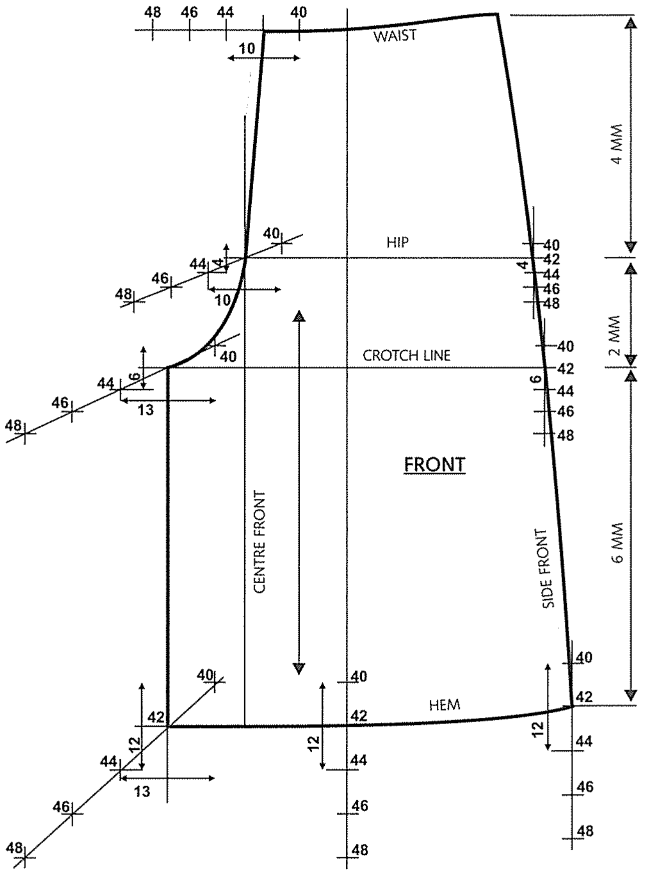
Moreover, as the inseam is shifted with respect to the centres front and back, it is increased at the front by 3 mm, while at the back by 4.5 mm, because the sector is wider.

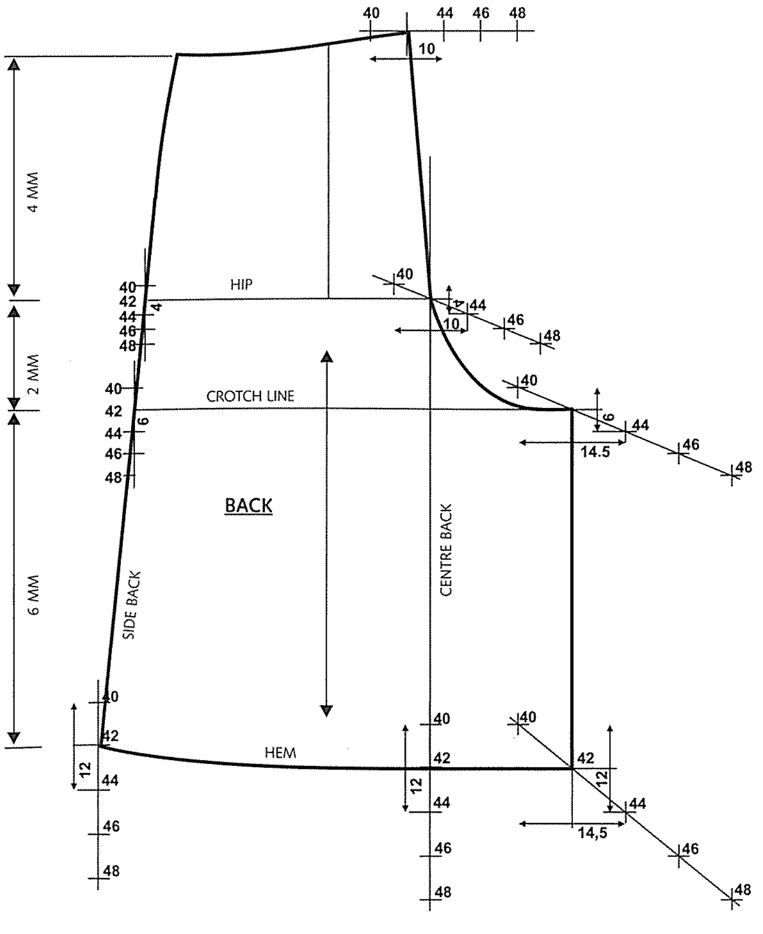


48
46
44
42
40
10
6
2
4 MM
2 MM
6 MM
HIP
CROTCH LINE
BACK
FRONT
SIDE BACK
CENTRE BACK
CENTRE FRONT
SIDE FRONT
WAIST
BOTTOM
4,5
3

THE SIDE AND THE WAIST ARE FIXED

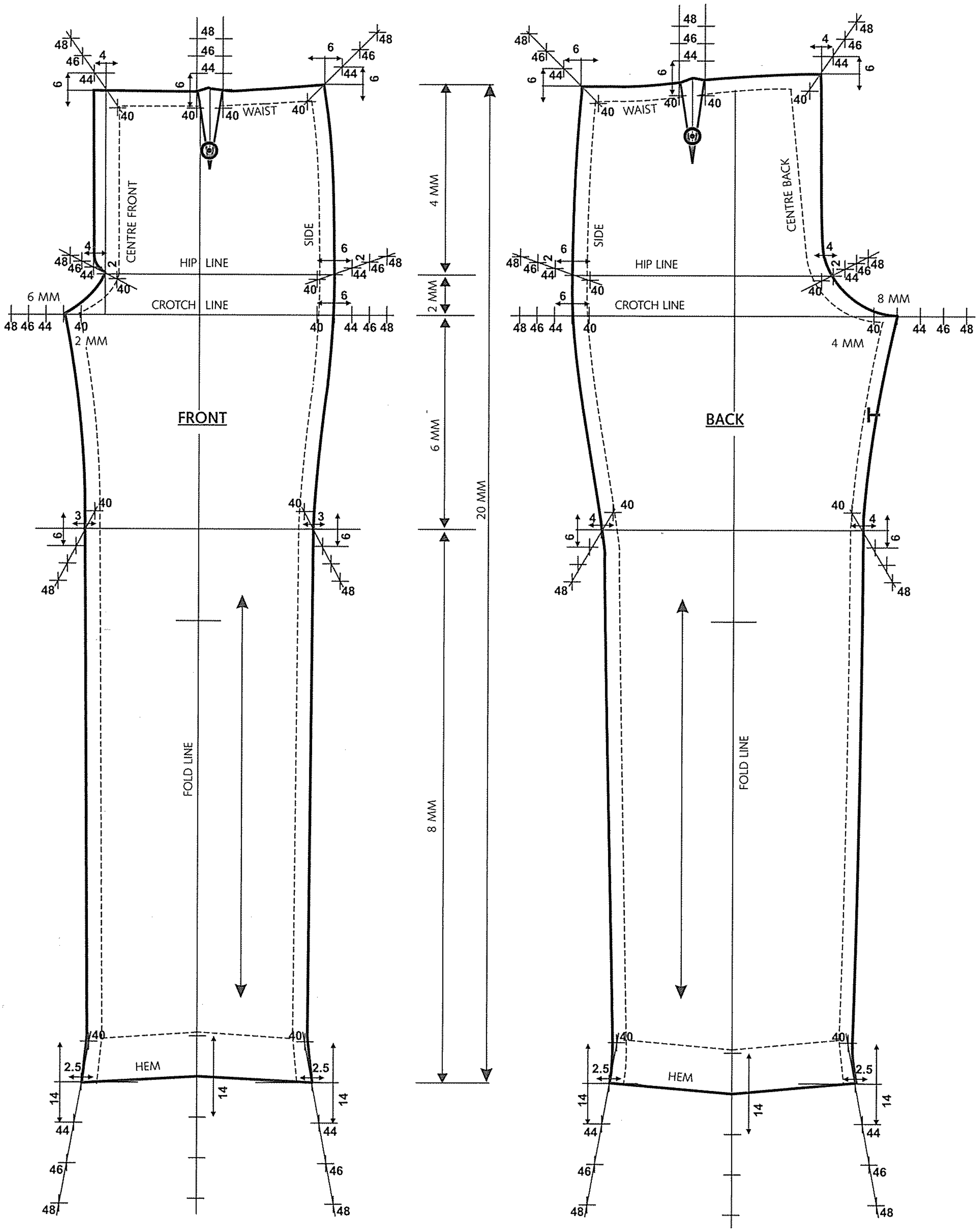



48
46
44
40
WAIST
10
4 MM
HIP
40
42
44
46
48
4
10
CROTCH LINE
2 MM
6
13
FRONT
CENTRE FRONT
SIDE FRONT
6 MM
HEM
12
13


40
44
46
48
10
4 MM
HIP
40
42
44
46
48
4
10
CROTCH LINE
2 MM
6
14.5
BACK
CENTRE BACK
SIDE BACK
6 MM
HEM
12
14,5

GRADING TROUSERS

KEEPING FIXED THE INSEAM AND THE DART



48
46
44
40
6
4
WAIST
CENTRE FRONT
SIDE
HIP LINE
CROTCH LINE
6 MM
2 MM
2
3
FRONT
FOLD LINE
HEM
2.5
14
4 MM
2 MM
6 MM
8 MM
20 MM
CENTRE BACK
8 MM
4 MM
BACK

Length

The trousers are lengthened a total of 20 cm.
The distribution of the values is as follows:

- Waist-Side 4 mm.
- Side-Inseam 2 mm.
- Body rise 6 mm connect lines.
- Hem 8 mm connect lines.

Width

- From the centre front (or centre back) to the side seam, it narrows or widens by 10 mm.
- Overall 4 cm, as for the skirt.
- The inseam in front narrows or widens by 2 mm.
- The inseam in back narrows or widens by 4 mm, as it is wider.
- The hemline is narrowed by 5 mm both in front and in back.

CHARTS

CHART OF PROPORTIONAL DISTRIBUTION

Numbers	1/2	1/3	1/4	1/6	1/8	1/10	1.12	1/3.14	2/3.14	4/3.14	Numbers
20	10	6.6	5	3.3	2.5	2	1.6	6.4	12.7	25.5	20
22	11	7.3	5.5	3.6	2.7	2.2	1.8	7	14	28	22
24	12	8	6	4	3	2.4	2	7.6	15.3	30.6	24
26	13	8.6	6.5	4.3	3.2	2.6	2.1	8.3	16.6	33.1	26
28	14	9.3	7	4.6	3.5	2.8	2.3	8.9	17.8	35.7	28
30	15	10	7.5	5	3.7	3	2.5	9.5	19.1	38.2	30
32	16	10.6	8	5.3	4	3.2	2.6	10.1	20.4	40.8	32
34	17	11.3	8.5	5.6	4.2	3.4	2.8	10.8	21.6	43.3	34
36	18	12	9	6	4.5	3.6	3	11.5	22.9	45.9	36
38	19	12.6	9.5	6.3	4.7	3.8	3.1	12.1	24.2	48.4	38
40	20	13.3	10	6.6	5	4	3.3	12.7	25.5	51	40
42	21	14	10.5	7	5.2	4.2	3.5	13.4	26.8	53.5	42
44	22	14.6	11	7.3	5.5	4.4	3.6	14	28	56	44
46	23	15.3	11.5	7.6	5.7	4.6	3.8	14.6	29.3	58.6	46
48	24	16	12	8	6	4.8	4	15.3	30.6	61.1	48
50	25	16.6	12.5	8.3	6.2	5	4.1	15.9	31.8	63.7	50
52	26	17.3	13	8.6	6.5	5.2	4.3	16.6	33.1	66.2	52
54	27	18	13.5	9	6.7	5.4	4.5	17.2	34.3	68.8	54
56	28	18.6	14	9.3	7	5.6	4.6	17.8	35.6	71.3	56
58	29	19.3	14.5	9.6	7.2	5.8	4.8	18.5	36.9	73.9	58
60	30	20	15	10	7.5	6	5	19.1	38.2	76.4	60
62	31	20.6	15.5	10.3	7.7	6.2	5.1	19.7	39.5	79	62
64	32	21.3	16	10.6	8	6.4	5.3	20.4	40.7	81.5	64
66	33	22	16.5	11	8.2	6.6	5.5	21	42	84.1	66
68	34	22.6	17	11.3	8.5	6.8	5.6	21.6	43.3	86.6	68
70	35	23.3	17.5	11.6	8.7	7	5.8	22.3	44.6	89.2	70
72	36	24	18	12	9	7.2	6	22.9	45.8	91.7	72
74	37	24.6	18.5	12.3	9.2	7.4	6.1	23.6	47.1	94.2	74
76	38	25.3	19	12.6	9.5	7.6	6.3	24.2	48.4	96.8	76
78	39	26	19.5	13	9.7	7.8	6.5	24.8	49.7	99.3	78
80	40	26.6	20	13.3	10	8	6.6	25.5	50.9	101.9	80
82	41	27.3	20.5	13.6	10.2	8.2	6.8	26.1	52.2	104.4	82
84	42	28	21	14	10.5	8.4	7	26.8	53.5	107	84
86	43	28.6	21.5	14.3	10.7	8.6	7.1	27.4	54.8	109.5	86
88	44	29.3	22	14.6	11	8.8	7.3	28	56	112.1	88
90	45	30	22.5	15	11.2	9	7.5	28.7	57.3	114.6	90
92	46	30.6	23	15.3	11.5	9.2	7.6	29.3	58.6	117.2	92
94	47	31.3	23.5	15.6	11.7	9.4	7.8	29.9	59.9	119.7	94
96	48	32	24	16	12	9.6	8	30.6	61.1	122.3	96
98	49	32.6	24.5	16.3	12.2	9.8	8.1	31.2	62.4	124.8	98
100	50	33.3	25	16.6	12.5	10	8.3	31.8	63.7	127.4	100

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ENGLISH MEASUREMENTS CONVERSION TABLE

From yards to metres	From metres to yards	From inches to centimetres	From centimetres to inches
¼ yd = 0.229 m	0.25 m = 9 7/8"	1" = 2.54 cm	1 cm = 3/8"
½ yd = 0.457 m	0.50 m = 19 5/8"	2" = 5.08 cm	2 cm = 3/4"
¾ yd = 0.686 m	0.75 m = 29 1/2"	3" = 7.62 cm	3 cm = 1 1/8"
1 yd = 0.914 m	1 m = 1 yd 3 3/8"	4" = 10.16 cm	4 cm = 1 1/2"
1 ¼ yds = 1.143 m	1.25 m = 1 yd 13 3/4"	5" = 10.70 cm	5 cm = 1 7/8"
1 ½ yds = 1.372 m	1.50 m = 1 yd 23"	6" = 15.24 cm	6 cm = 2 3/8"
1 ¾ yds = 1.60 m	1.75 m = 1 yd 32"	7" = 17.78 cm	7 cm = 2 3/4"
2 yds = 1.82 m	2 m = 2 yds 6 3/4"	8" = 20.32 cm	8 cm = 3 1/8"
2 ¼ yds = 2.058 m	2.25 m = 2 yds 16 5/8"	9" = 22.86 cm	9 cm = 3 1/2"
2 ½ yds = 2.286 m	2.50 m = 2 yds 26 3/8"	10" = 25.4 cm	10 cm = 3 7/8"
2 ¾ yds = 2.515 m	2.75 m = 3 yds 1/4"	11" = 27.94 cm	11 cm = 4 1/4"
3 yds = 2.743 m	3 m = 3 yds 10 1/8"	12" = 30.48 cm	12 cm = 4 5/8"
3 ¼ yds = 2.972 m	3.25 m = 3 yds 20"	13" = 33.02 cm	13 cm = 5"
3 ½ yds = 3.20 m	3.50 m = 3 yds 29 3/4"	14" = 35.56 cm	14 cm = 5 3/8"
3 ¾ yds = 3.429 m	3.75 m = 4 yds 3 5/8"	15" = 38.1 cm	15 cm = 5 3/4"
4 yds = 3.558 m	4 m = 4 yds 13 1/2"	16" = 40.64 cm	16 cm = 6 1/4"
4 ¼ yds = 3.887 m	4.25 m = 4 yds 23 3/8"	17" = 43.18 cm	17 cm = 6 5/8"
4 ½ yds = 4.115 m	4.50 m = 4 yds 33 1/8"	18" = 45.72 cm	18 cm = 7"
4 ¾ yds = 4.344 m	4.75 m = 5 yds 7"	19" = 48.26 cm	19 cm = 7 3/8"
5 yds = 4.572 m	5 m = 5 yds 13 7/8"	20" = 50.8 cm	20 cm = 7 3/4"
		21" = 53.34 cm	25 cm = 9 5/8"
		22" = 55.88 cm	30 cm = 11"
		23" = 58.42 cm	35 cm = 15 3/4"
		24" = 60.96 cm	40 cm = 15 3/4"
		25" = 63.3 cm	45 cm = 17 3/4"

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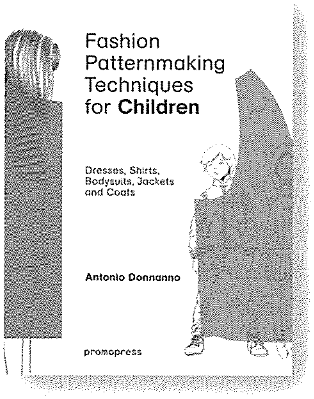
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Release February 2018

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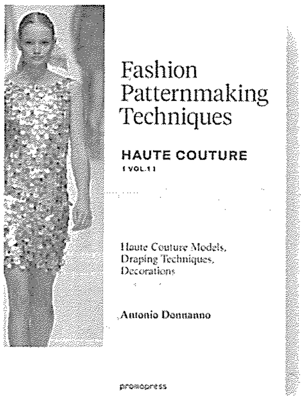
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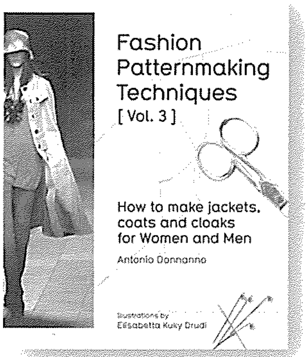
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Illustrations by Elisabetta Kuky Drudi

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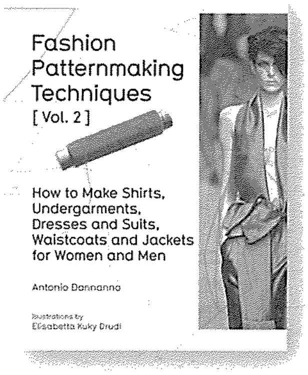
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Illustrations by Elisabetta Kuky Drudi

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This title gathers readers through the various procedures to transform bodices, create volumes or draping, and fitted patterns using different fabric types, styles and size grading. It offers a comprehensive technical analysis of the structures of tops, pants and dresses.

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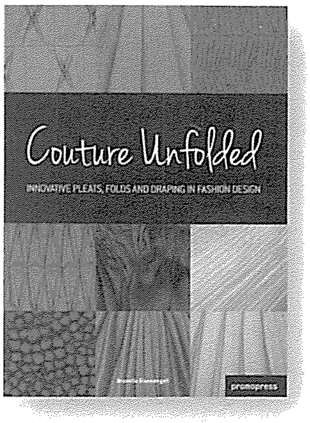
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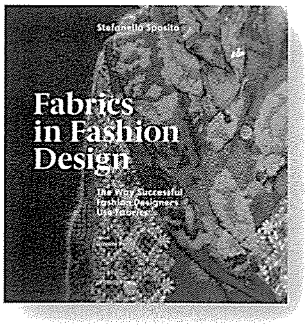
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The Way Successful Fashion Designers Use Fabrics

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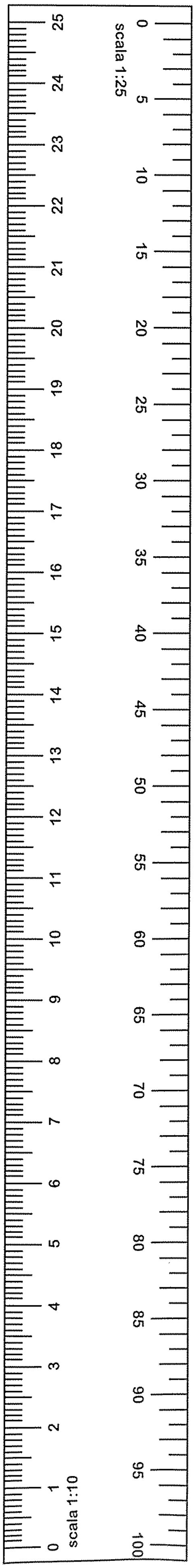

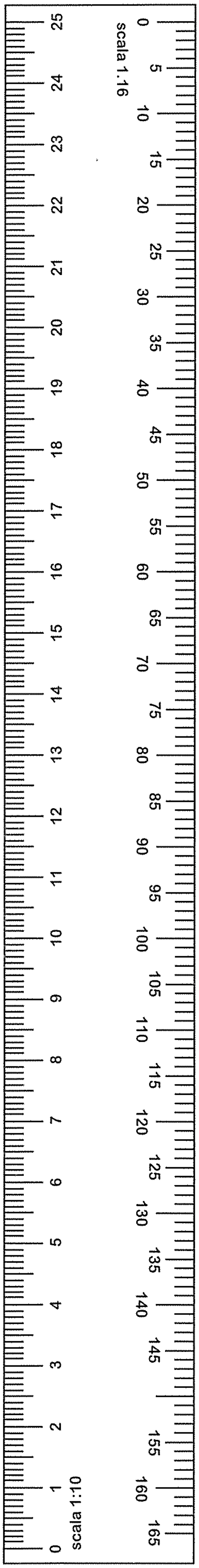
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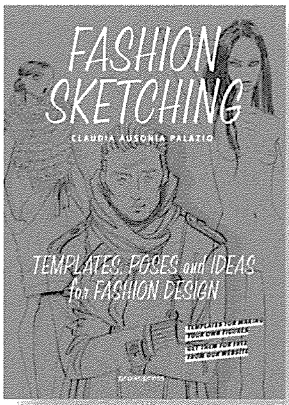
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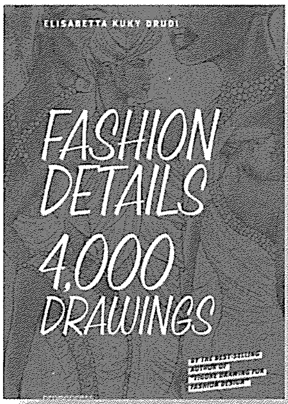
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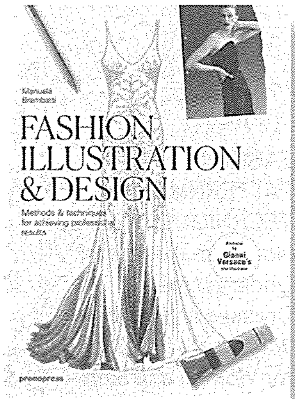
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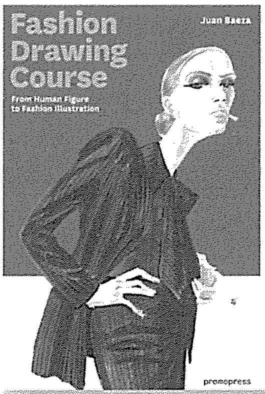
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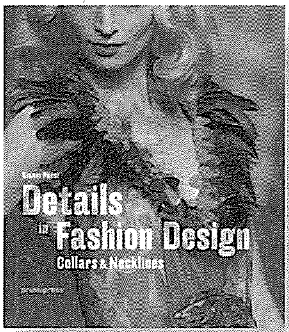
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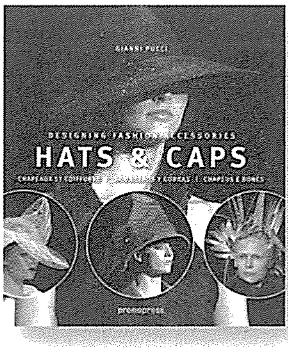
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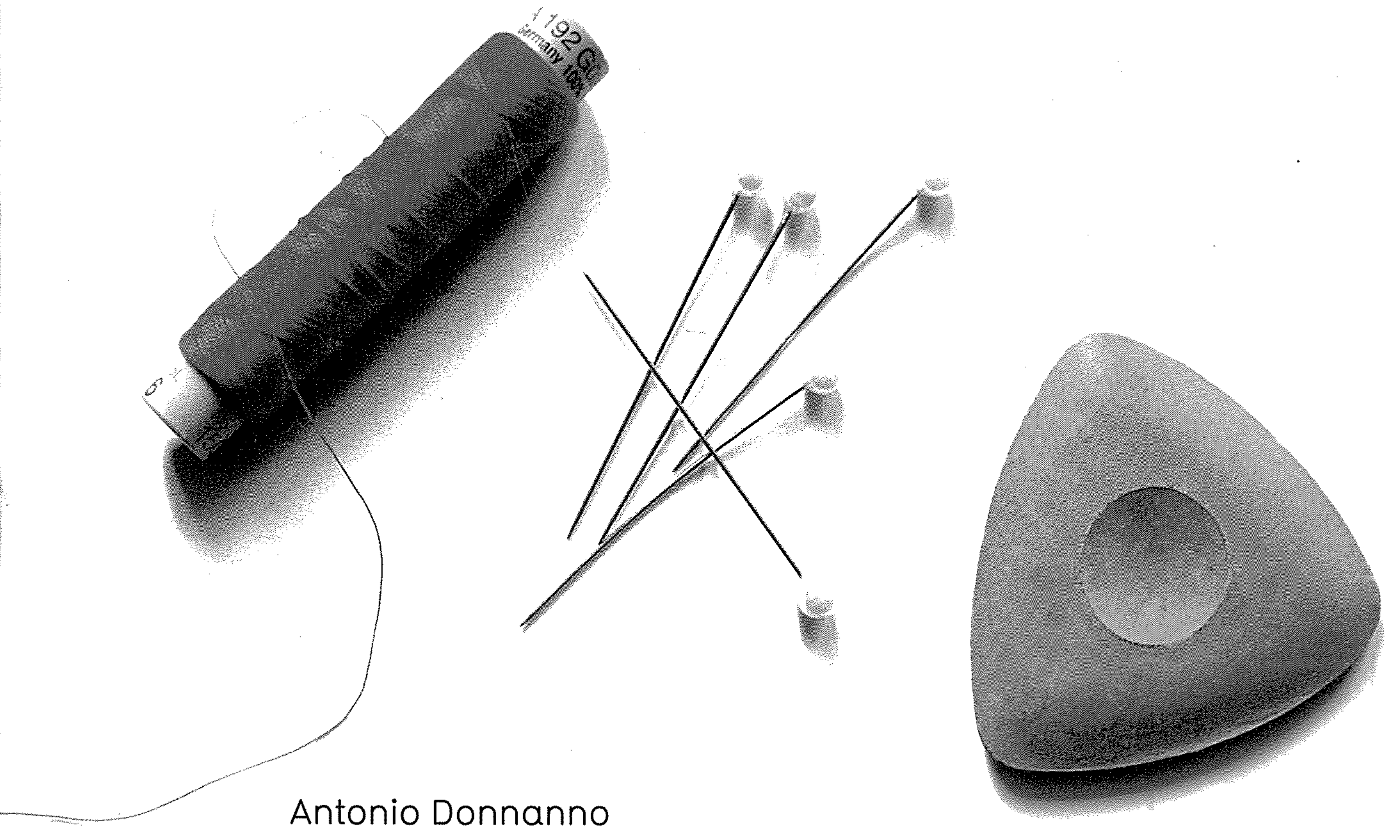

Antonio Donnanno

Fashion Patternmaking Techniques [Vol. 1]

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An introductory course in pattern design, for pattern designers, tailors, stylists and fashion professionals.

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It also explores making patterns for men and examines making alterations for different sizes.

ANTONIO DONNANNO began in his career in his family's tailor shop and later, after majoring in history and philosophy, focused on the teaching of costume history and patternmaking techniques. In 1982, he founded the acknowledged Euromode School Italia in Bergamo, which soon expanded with new branches on the international stage and where, alongside his teaching duties, Donnanno also serves as director. Antonio Donnanno has written dozens of books about fashion and has his own consulting firm, focusing on patternmaking and business.

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